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PARIS, SEPTEMBER 24, 1906.

[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of THE MUSICAL COURIER.]

This week the Opéra Comique starts the dress rehearsals of "Armaitis" and the "Princesse Jaune." Both operas have already been given, and Mr. Carré expects that they can be presented to the public by October. In "Armaitis" the chief parts have been allotted to Mlle. Lamare and Mr. Dufranne, and in the "Princesse Jaune," to Lucy Vauthrin and Mr. Devries. Mlle. Vauthrin will make her reappearance at the Opéra Comique on this occasion.

Cléo de Mérode is to appear in legitimate drama at the Opéra Comique in a mythological ballet by Georges Cain and Francis Thomé. The two chief roles will be taken by Mlle. de Mérode and Regina Badet. The rehearsals are actively progressing.

Camille Saint-Saëns' new opera, "L'Ancêtre," which was the feature of the last Monte Carlo theatrical season, is now to come out at various provincial theaters, among others at those of Bordeaux, Toulouse and Montpellier.

September 19 was the fiftieth anniversary of the first performance of the "Dragons de Villars." This charming opera is the work of Aimé Maillart, from the libretto of Cormon and Lockroy, and was created by Mlle. Borghese, who had a great success as Rose Friquet. The other artists were Mlle. Girard and MM. Scott, Grillon and Girardot.

The day after the first performance, a critic wrote: "The uncommon merit of Mr. Maillart's music is the art, a rarer one than is commonly imagined, of adapting a melody to the scene, of keeping to the requirements of the situation, and of sacrificing to the expression of the part an idea which may be original, but which makes for tedium. He is not an idealist, he is a dramatic composer, and that is what is wanted in the theater. Even if he has not individual style, this composer has vigor, verve and real power."

"In a word, the 'Dragons de Villars' is the work of a gifted musician; if I am wrong, I am wrong in good company, for the public has given the opera a first rate reception. It may be that this success will be of very long duration."

The critic was right, and perhaps a truer prophet than even he imagined.

Those theatergoers and concertgoers, who cried out recently for a reduction in the size of ladies' hats, have had their reply, and it is an eminently feminine reply. In fact, fashion's latest decree is that this winter hats are to be of colossal proportions.

In this connection, it is interesting to note what took place this summer in one of the smart casinos. The management left it optional to ladies to come with or without hats, but the two sets were divided, hats to the left, no hats to the right. Then men, who could sit where they liked, sat where there were no hats, and the ladies, all alone with their headgear, got tired of obstructing one another's view, and began by degrees to come without hats, and sit where the men were. So, in time, the left side was quite empty, and the men took possession of it. Then, after a bit, when it became the fashion for the fair sex to come hatless, the ladies had their cavaliers back again, and every one could sit where he or she chose.

Now, which of our Paris managers will have the boldness to imitate the tactics of the director of this casino?

One of the Paris newspapers publishes the following remarks by Mr. Briand, Minister of Public Instruction, anent the privilege of the Opéra:

"I am studying at present, with the closest attention, the question of the Opéra, which is a very complex one. It is usual to designate the holder of the privilege at least a year before he enters into possession of his privilege. As the present license expires on January 1, 1908, it is on January 1, 1907, that I must nominate his successor. Perhaps I may anticipate this date by a few weeks. I am looking into the claims of Mr. Gailhard, the present director of the Opéra, who wants to continue in that capacity, and I am also going into the claims advanced by other candidates, such as MM. Broussan, Pierre Lagarde, André Messager, and Porel. Some of these claims are a bit uncertain."

"I am looking over the estimate of expenses to be submitted to the Commission of the Exchequer. All this will keep me occupied until the end of November."

A second hearing of Marguerite Sylva as Carmen at the Paris Opéra Comique not only confirms but heightens the



MARGUERITE SYLVA AS CARMEN.

very favorable opinion formed at her début in that role. The short account of her successful first appearance in THE MUSICAL COURIER last week contained a promise of a further report after a repeated performance—to which I now add a few interesting biographical notes and a photograph picturing this singer's striking beauty.

Madame Sylva, although a Belgian by birth, has been generally regarded as an American. Her vocal reputation was made in the United States, where she appeared as a light opera star. Her father was a prominent physician in Brussels. Desiring to make his two daughters independent of any reverses of fortune that might occur, he decided that each should study a profession, and the sister of Mar-

guerite Sylva became a successful violinist in the Belgian capital.

Madame Sylva began to study the piano, but soon decided that her talent did not lie in that direction. Despite the opposition of her family, she begged to be allowed to cultivate her voice. From her father alone did she receive the slightest encouragement. Her progress, however, was so rapid that she was soon able to appear in public in London, and shortly after was engaged for a New York production. Since then she has sung with success throughout the United States. Two years ago her ambition led her to aspire to the grand opera, and with that in view she at once commenced to study with Dr. Frank G. Dossert, of New York, under whose able guidance she developed breadth of style and musicianly conception of the roles forming her new repertory.

In the character of Carmen at the Opéra Comique Madame Sylva displayed her various gifts to excellent advantage. She is tall and graceful, a decided brunette and a beauty, with a pair of glorious black eyes that flash and fascinate. Her acting was spirited, energetic, forceful, but none too coquettish or seductive—her ardent temperament not waiting to win Don José, but she would force his love; and—she succeeded. In all her acting Madame Sylva showed that she is not a novice in stage experience. One scene alone was not all it could or should have been, and that was the card scene, which, to my mind, was lacking in horrified facial expression when she reads her death in the cards; yet in the last act and scene her acting was wonderfully realistic. Both in speaking and in singing her voice was rich and warm in quality and exceedingly agreeable to listen to. She was greatly admired, repeatedly recalled and tremendously applauded.

Madame Sylva's Carmen had good support in M. Audouin, whose début as Don José must be recorded as a success—though vocally better than histrionically; Mlle. Pornot was an excellent Micaëla and Dufranne a handsome Escamillo. The ensemble numbers were well given, and the orchestra did efficient work under direction of M. Ruhlmann.

The Paris press was unanimous in its praise of this Carmen, and below I quote a few short comments:

At the Opéra Comique, Mlle. Sylva made her first appearance as Carmen, a Carmen with a strong and impassioned voice and a most impressive style of acting.—*Echo de Paris*.

Mlle. Sylva has already appeared in public abroad, but this was her first introduction to a Paris audience in the role of Carmen, which gave her the opportunity of showing her gifts as a singer and as an actress. She had a great success, which she well deserved.—*Figaro*, September 15, 1906.

Mlle. Sylva is a very handsome young actress, and in the role of Carmen she showed character and energy.—*New York Herald*, Paris Edition.

Marguerite Sylva appeared for the first time last Friday as Carmen. She has a very fine voice and an excellent dramatic temperament.—*Journal*.

At the Conservatoire, on October 1, the entrance examination applications of candidates will be received from 9 to 4 o'clock. The following dates are those of the longest period allowed for each class:

Harp and piano (male pupils), October 9.  
Dramatic declamation (male pupils), October 12.  
Dramatic declamation (female pupils), October 13.  
Singing (male and female pupils), October 17.  
Violin, October 27.  
Flute, oboe, clarinet, bassoon, November 5.  
Piano (female pupils), November 6.  
Horn, cornet à piston, trumpet and trombone, November 12.  
Counterbass, viola, violoncello, November 14.

The examinations will take place during the week following the close of the entrance lists, and, as usual, the pupils will be summoned in writing.

It is, perhaps, not generally known that Meyerbeer was responsible for the improvement in orchestral space in the Opéra of his time. The following is the anecdote in connection with this:

One day, during the first rehearsals of "Le Prophète," Meyerbeer concluded that the score would be improved by three flutes instead of only two. So Roqueplan, at that time director of the Opéra, engaged a third flute. Then the musicians began to make a disturbance, for they were already packed like sardines. Meyerbeer, finding they were right to complain, asked the director to remove some of the orchestra stalls to make room for the requisite number of musicians in the orchestra. "What are you thinking of?" exclaimed the director. "Why, those are the subscribers' stalls." "All right," returned the composer, "leave them as they are. But I shall have to rewrite all my flute parts before you can go on with the rehearsals."

Roqueplan reflected. "How long will that take?" he asked. "You must excuse me, you know, but you are not always quite up to time in your work, and—"

"Oh, that will be no trouble," replied Meyerbeer. "I am off to Berlin now, and I expect to be in Paris again in

about ten months' time, and then I will be able to let you have the opera."

"Stop, stop!" cried Roqueplan. "Here, get the stage carpenter at once, some one, and let him take away six of the orchestra stalls, so that we may find room for three flutes."

Yvonne de Tréville, who for the past three seasons has been the favorite operatic star at Vichy, is now enjoying a visit to Paris with her mother.

Emma Eames has closed her Paris home and with her husband, Julian Story, is living at a hotel, preparatory to their departure for New York.

A friend writes me of the advent of a little daughter to Mr. and Mrs. Louis Lombard, at their Chateau de Trévano, in Lugano, Switzerland.

At the Imperial Theater Marie, St. Petersburg, two artistic novelties are promised for the coming season: "Tcherevitzky," an opera by Tchaikowsky, and "Kiteg," by Rimsky-Korsakoff. Felia Litvinne has been engaged for a dozen appearances during the Carême or Lenten season, in a Wagnerian repertory.

Here is a short story of a French soldier-musicians' revenge. A drummer belonging to an infantry regiment stationed at Verdun, has been tried by court martial for damaging regimental property. Having been punished by confinement in the cells, the soldier developed a fit of fury on being released. His comrades were horrified to hear him say: "I'll fix it! I'll tear the brute's skin off!"

He then rushed to the barrack room. A tremendous noise followed, and none doubted that a crime had been committed. The men ran to the rescue, and the murderer was seen standing, gazing vacantly at a big hole he had made in the skin—of his drum. The poor fellow was sentenced to two months' imprisonment.

When the Emperor Charles V ruled Europe, his principal headquarters during his wars against Francis I were fixed in the Abbey of Saint Jean des Vignes, at Soissons. This old abbey has been falling into ruins, but the Minister of Fine Arts has just ordered its restoration.

The abbey is one of the finest sixteenth century relics remaining in France. It was built by a distinguished architect, Jean de la Fontaine, whose great grandnephew wrote the ever renowned "Fables." The historical interest of the building centers in the fact of its having been the fortress of the all powerful Charles Quint.

A gentleman residing in Paris, who is not of a particularly curious or inquisitive nature, but who is above all things truth loving, would like THE MUSICAL COURIER

to ascertain how much of fact and truth abide in the following cablegram sprung on this "Ville Lumière" from the New World across the seas?

Here is the cable dispatch:

Higher than Jenny Lind, higher even than the great Agujari, who is credited with having reached the very top note ever sung by the human voice, soar the tones of a young Brooklyn girl, whose vocal range is not a freak, but is said to be the most remarkable in the world. Musical history records the famous achievement of Agujari, when her liquid voice ascended the scale until it struck and sustained C in altissimo. The same chronicler tells how Jenny Lind sang a



THE PARIS OPERA COMIQUE.

cadenza almost as high as Agujari, reaching A flat, two and a half tones below the recognized highest note ever struck by mortal.

Bessie Greenwood, of Brooklyn, has outdistanced both of these great singers, and not by a margin but by several tones. She sings Mulder's staccato polkas, ending the song on the highest G on the keyboard. This is four tones higher than Agujari sang. Another bit of music which shows the remarkable range of her voice is that familiar ballad, "Violet," which has a hummed refrain at the end. Miss Greenwood sings this refrain an octave higher than it is written, finishing on F in altissimo, three tones higher than the C of Agujari.

[THE MUSICAL COURIER is too busy for investigations of that sort.—Ed.]

American musicians are returning home. Among those taking passage homeward bound during the past week or ten days were: Dr. Gerrit Smith, of New York, and his charming daughter; Clara Drew, the accomplished con-

tralto singer and teacher, of Washington, D. C.; Harriette F. Brower, a successful pianist, of New York; all by the American liner St. Louis, on September 15.

"Tom" Greene, the tenor, and his wife, Katie Wilson-Greene, singing teacher and manager of Washington, D. C., aboard the Majestic, September 19.

Joseph Kaspar, violinist and musical director of Washington, and Mrs. Kaspar, the singing teacher of the same city, accompanied by a number of pupils, returned via London, to America. The Kaspar party visited Germany, Italy, Switzerland, France, Belgium, Holland and England—enjoying a pleasant time, full of interest and benefit.

Miss Drew, during her prolonged visit here, did considerable voice work with noted Paris professors, adding many French chansons, by ancient and modern authors, besides lieder and arias to her already extensive repertory. Before quitting Paris for London, Miss Drew was heard at a musicale, when her beautiful voice and excellent delivery were much admired and applauded.

Charles W. Clark and family are again settled and "at home" in Paris. At their Sunday evening soirée, attended by a goodly number of musical people, Rollie Borden-Low, the New York soprano, together with the host, executed an attractive musical program. Among other things Mrs. Borden-Low sang the "Schön' Gretlein" cycle, by A. von Fielitz, and selections from her French collection of chansons; and Mr. Clark was heard in German lieder.

At his Aeolian Hall recital, in London, November 26, Mr. Clark will sing for the first time a cycle of half a dozen songs written expressly for him, by Adolf Weidig, the text by Alden Charles Noble, entitled "The Buccaneer." In this series the connecting links between songs of the "story" are spoken by the singer and take the place of instrumental interludes. By special request of the composer, Sir Edward Elgar, Mr. Clark will sing the part of Judas in the "Apostles," at the Birmingham Festival. He sings also at Belfast, October 2 and 5.

Before leaving for America the opera singer, Lina Cavalieri, will visit Naples, where her son is to be admitted to the Lyceo Vittorio Emanuele (a school).

Mr. and Mrs. Theodore Björkstén returned to New York on Saturday last.

Among musical people sailing for America on Wednesday, the 26th inst., by the Kaiser Wilhelm der Grösse are: Signor and Signorina F. Leoncavallo, Dr. Carl Muck and Yvette Guilbert.

During this last year Frank King Clark has had his teaching time so fully occupied that it became necessary for Mrs. Clark, his gifted wife, to assist him. Mrs. Clark, who is very musical, has for years been one of Mr. Clark's best pupils, and is thoroughly prepared to assist him in teaching. She has a beautiful mezzo soprano voice. Mr. Clark could certainly not have found a more sympathetic helpmate in his work.

DELMA-HEIDE.

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## ARMANDO LECOMTE IN LONDON—PRESS TRIBUTES.

The European and American triumphs of the distinguished baritone, Armando Lecomte, have interested the friends of the singer on both sides of the Atlantic. Signor Lecomte is now a resident of London, and his professional appearances are under the management of the Concert Direction Daniel Mayer. As much time as Signor Lecomte can have between concerts and recitals he devotes to teaching. He has many talented pupils and new applicants visit his studio every day. Press notices from the newspapers at home and abroad tell of Signor Lecomte's merits and the variety of his programs. Some criticisms follow:

Signor Lecomte is a singer who shows aplomb and routine experience, and his voice is smooth, manly, and of good compass. Signor Lecomte shows the results of good training; his phrasing is broad and intelligent, and he sings with an authority that is never forced. It is a pleasure to hear Italian and French songs sung by one who is equally at home in these languages.—Philip Hale, in Boston Journal.

That cave of the Muses, Steinert Hall, was filled with a large, fashionable and appreciative audience yesterday afternoon for the Boston debut of Signor Armando Lecomte, a baritone of sympathetic voice, musical intelligence, and attractive stage presence. The singer was equally at home in the domain of French and Italian operas and songs, and he showed an intensely passionate style and a great versatility, considering that he presented in Part I Donizetti and Ponchielli operatic numbers and three Italian songs, and in Part II gave Gounod and Massenet operatic selections and three French songs. Of the Italian songs in the first part, that by Signor Rotoli was the most successful. In the second part the aria from Massenet's "Roi de Lahore" was very commendable, and his performance of Lemaire's "Gavotte Louis XV" was something to praise without stint.—Louis C. Elson, in Boston Advertiser.

Mr. and Mrs. Stuyvesant Fish gave a musicale of high order, the artists being Madame Nordica and Signor Armando Lecomte, who delighted the audience with several songs and duets.—New York Herald.

Mr. Bagby's second course of musical mornings opened yesterday with an excellent program and an audience which completely filled the large hall of the Waldorf-Astoria. Armando Lecomte, the Italian baritone, was warmly applauded. The quality of his singing, as shown yesterday, plainly indicates that he will meet with a great and deserved success any time he appears before the New York audiences.—New York Press.

With the closing of the second course, Mr. Bagby's musical mornings will number one hundred and twelve given, which means that twice this number or more famous vocalists and instrumentalists have been heard by the most exclusive audiences that gather in the metropolis; and one of the charms of Mr. Bagby's concerts lies in the fact that the artists are invariably worthy of the title. At the

first concert of the present century appeared Signor Armando Lecomte, a finished artist, possessing a rich baritone voice. The work of this artist is full of unusual interest. He possesses a perfect vocal production, and enunciates with a rare clearness. Signor Lecomte brings to his work the added charm of culture and an easy aplomb. His rendering of Lemaire's "Gavotte Louis XV" is a piece of unusually fine vocalism and is sufficient in itself to demonstrate that the singer is to be numbered among the best.—Harper's Bazar.

On the same afternoon, another baritone singer was heard at the Aeolian Hall. Signor Armando Lecomte is, however, a singer of



ARMANDO LECOMTE.

a very different type. His rich voice of even and sonorous quality bears the unmistakable stamp of Italian opera, and in his operatic selections he was heard to the best advantage.—London Times.

Armando Lecomte, who gave a concert at the Aeolian Hall yesterday afternoon, is the possessor of a pleasant baritone voice, but much of the interest in his performance arises in the great re-

straint in which he, an Italian, holds himself when singing in his native language, combined with his comparative "abandon" when the songs are in English. Simple, yet effective and quietly passionate effusions such as Adolph Mann's "Twilight" and Percy Pitt's "Love is a Dream," were done with a genuine and subtle expression to which Mr. Lecomte seemed afraid to give utterance in Tosti's "Matinata," Brogi's "Visione Veneziana," or Rotoli's "Il tuo pensiero." The fault may lie, of course, in the music itself, not in the singer, but opera singers naturally find themselves frequently hampered by the limitations of the concert room; we feel sure, for instance, that Mr. Lecomte would do even more justice to the prologue to "Pagliacci" before the footlights than on the platform.—London Telegraph.

An operatic singer of the best type, Signor Armando Lecomte, was received with marked approval at his recital yesterday at the Aeolian Hall. Signor Lecomte sings in the "dramatic" manner associated with the stage, but his tremolo is not objectionable, and he moreover emits the sound with musical gradation of tone, and in the use of a good voice shows taste and cultivation. He excelled in the prologue to "Pagliacci," and sang some songs in French and English, one of the latter a manuscript composition by Adolph Mann, the pianist of the afternoon, with artistic effect.—London Post.

Signor Armando Lecomte made a most favorable impression yesterday afternoon. He is in every way a first rate artist; his voice is brilliant, resonant, well produced, and well controlled, and it is always beautiful in tone and perfectly in tune. In three Italian songs and in the prologue from "Pagliacci" his varied powers were shown off to perfection.—London Tribune.

Signor Armando Lecomte, who gave a vocal recital at Aeolian Hall on Tuesday afternoon, is essentially an Italian operatic singer. He has a baritone voice of rich quality, and he rendered a series of operatic excerpts with keen dramatic perception.—London Referee.

Signor Armando Lecomte, a new baritone, appeared at the Aeolian Hall on Tuesday. His voice is very rich in quality, his production admirable, and his intensity and variety of emotional expression were evidenced in a number of operatic excerpts, as well as in several English songs.—London Sunday Times.

When last night at the Royal Theatre, Mercadante, before a public as numerous as select, the baritone, Signor Armando Lecomte, made his debut as King Alphonso in "La Favorita," we were not astonished at his great success. We knew of his beautiful voice, his artistic temperament, his musical education, and that he deserved the flattering reception granted to him by the Neapolitan public. And he sang with such a marvelous finesse and style, with a diction worthy of a finished artist, and such an intimacy with his role, that the personage of King Alphonso XI, as represented by Armando Lecomte, was truly royal.—N. Branci, in Gazzetta Teatrale, Naples (Translated).

Dr. Paul Ertel has completed two new works in large form—a symphonic poem, "Die Nächtliche Heerschau" (after the poem by Von Zedlitz), and a violin concerto.

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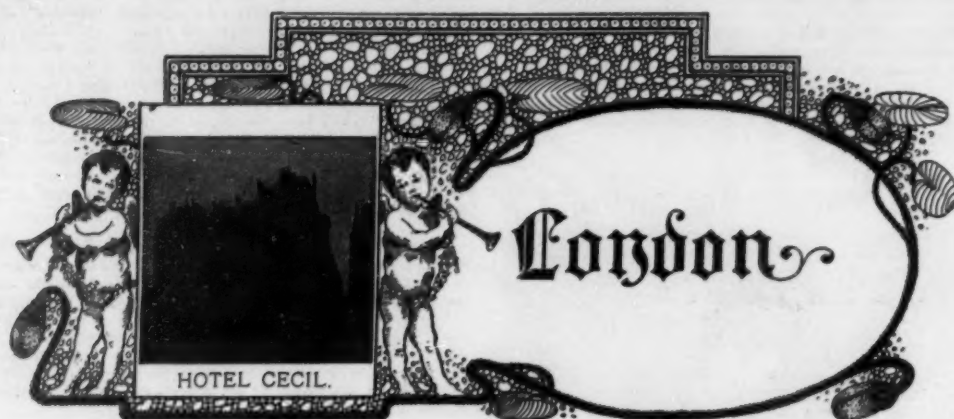
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LONDON, SEPTEMBER 26, 1906.

A very pleasing novelty played at the Promenade Concerts last week was Jan Blockx's symphonic triptych. (A triptych is a three paneled altar piece.) It is a very good collective title for M. Blockx's three pieces, which illustrate All Souls' Day, Christmas Eve and Easter. Perhaps their chief claim to admiration was the extremely clever orchestration, which suggested very well the warm mystic atmosphere of Roman Catholicism. The subject matter of each piece pleased me less; the themes were not very striking, but they were cleverly handled. The composer has used a piano in his score very ingeniously, and its use in suggesting bells heard from within a church is quite a novel touch in orchestration. The first piece is the best; the second is mainly built on a pastoral theme for oboe and might suggest many other things than Christmas. The Easter music is bright and effective.

The second novelty of the week was Norman O'Neill's overture, "In Springtime," which was first performed at Birmingham in the early part of this year. The work made a very favorable impression, although the thematic material is not particularly fresh or its treatment very original. Neither is the form revolutionary or iconoclastic, but the scoring is fanciful and graceful and the work as a whole is a clever study in atmosphere. At times Grieg, Raff and Wagner seem to have influenced the composer.

On Wednesday Bach's Brandenburg concerto No. 4, in G, for violin, two flutes, organ and orchestra, a supremely beautiful work, was given. The final presto has been praised by Spitta as one of Bach's greatest and most vital achievements in fugue form. The work was splendidly played, and the fine musicianship and technical skill of Henri Verbrugghen, the solo violinist, were never more convincingly displayed.

The same evening Grace Smith, a pupil of Busoni, played the piano solo in Mozart's concerto in A (K. 488) with a fluent skill, neatness and esprit which equally delighted connoisseurs and the general public.

On Friday evening Irene Scharrer was heard in Beethoven's piano concerto in G. Miss Scharrer is a young violinist whose remarkable talent has roused much interest in the musical world of London. She has all the qualities that go to the making of a great artist—fine tone, brilliant and fluent technic, temperament, poetry and imagination. At the young lady is still in her teens, it would be absurd to suppose that these qualities have attained their fullest development, but she has made rapid progress during the past years. Miss Scharrer played in the concerto with the ut-

most verve and brilliancy. To expect a keener feeling for rhythm in the allegro, a greater depth of feeling in the andante, a completer self control in the final rondo would be unfair in the case of so young an artist—even such an exceptionally gifted one as Miss Scharrer—who cannot, in the nature of things, yet have arrived at artistic maturity.

On Friday evening Ruth Clarkson, a young violinist from Chicago, played Saint-Saëns' concerto in B minor with good tone and technic, but certain crudities of phrasing marred the performance.

Gertrude Meller, who recently played Rubinstein's piano concerto in D minor at the Promenade Concerts with much success, has been engaged by Albert Spalding to appear at one of his orchestral concerts and by Messrs. Chappell & Co. for their Ballad Concerts next season. She was a pupil of Francesco Berger at the Guildhall School of Music, where she carried off several important prizes.

The week's novelties at Queen's Hall include the prelude to Granville Bantock's "Sappho," yesterday, and Zdenko Fibich's overture, "Une nuit à Carlsstein," which is down for tomorrow. Tonight Fanny Davies plays the solo parts in Tchaikowsky's B flat minor concerto, and on Friday the first three movements of Beethoven's septet will be played.

The programs of the eight symphony concerts contain several novelties—the first of which is Percy Pitt's "Sinfonietta," which will be produced at the Birmingham Festival. The second is a new concerto for violoncello, by Ernst von Dohnanyi, with Hugo Becker as soloist. It will be good news to many that Ernst Bothe's "Odysseus Ausfahrt und Schiffbruch" will be repeated, making the third novelty. The symphonies to be played—in the following order—are Beethoven's eighth, seventh and fifth, Tchaikowsky's sixth and fourth, Mozart's "Jupiter," Mendelssohn's Italian and Schubert's "Unfinished."

The soloists engaged are Sarasate (who has not appeared with the Queen's Hall Orchestra before), Raoul Pugno, Lady Hallé, Kreisler, and Therese Maltén, the famous Wagnerian singer and original Kundry of Bayreuth, who has not been heard in England since the Bristol Festival of 1898. Also, Professor Becker, Johanne Stockmarr, and Mme. Carrefio will appear.

The orchestral rehearsals for the Birmingham Festival began at Manchester on Monday, and continue till Thursday. On Friday and Saturday the full general rehearsals

take place in Birmingham, and the chorus will be given a rest on Monday.

At one of the choral rehearsals last week, Sir Edward Elgar told the singers that "The Kingdom" and "The Apostles" may be regarded as complete. This announcement will surprise most people, as we expected that there were to be three parts of the whole work.

Sir Charles Stanford will conduct his second Irish rhapsody at one of the concerts, and Strauss is represented by "Till Eulenspiegel."

The vocal score of "The Kingdom" was issued yesterday by Messrs. Novello. Any remarks about its contents must, of course, be deferred until after the production of the work. The score is inscribed "Plas Gwyn, 1905-6," from which it is inferred that Elgar has written it during the past year. If that is so, he has not done overmuch in the last three years, for, since 1903, the only new works he has issued have been "In the South," the introduction and allegro for strings and a march, all comparatively small compositions.

The prospectus of the twelve Broadwood concerts, which are to take place between October 25 and March 21, has now been issued. The quartets engaged include the Rosé Quartet, from Vienna; the Quatuor Capet, from Paris; the Kruse Quartet, the Brussels Quartet, and the Cathie Quartet. We are also promised the concertos for three and four pianos, by Bach and Mozart, and two choral concerts similar to those of last year. Further, Mrs. Carl Derenburg (Fräulein Ilona Eibenschütz) will be one of the soloists.

More details of the arrangements for the autumn opera season at Covent Garden were to hand yesterday. The opening night is fixed for October 5, when "Rigoletto" will be mounted, with Mme. Melba as Gilda, Signor Sammarco as Rigoletto, and the new tenor, Signor Krismer, as the Duke. A list of eighteen operas announced as forming the repertory, of which Giordano's "Fedora" and Catalini's long promised "Lorelei" are complete novelties. The other sixteen are Cilea's "Adriana Lecouvreur," "Aida," "Andrea Chénier," "Bohème," "Ballo in Maschera," "Carmen," "Cavalleria Rusticana," "Don Giovanni," "Faust," "Otello," "Madam Butterfly," "Manon Lescaut," "Pagliacci," "Rigoletto," "Traviata" and "Tosca."

In addition to the principals already announced must be added the names of Mme. Giaconia, Mme. Scalar, Signor Walter, and Signor Zucchi. Also Maria Gay, the Spanish contralto, has been specially engaged to sing the title role in "Carmen," on November 21. Mme. Gay has sung the part with immense success in many of the leading European opera houses.

The advance bookings and subscription list are already giving promise of a very successful season, and many of the "grand" season subscribers have taken boxes. There will be an "omnibus" box, and it is expected that His Majesty will honor the season with his patronage.

Prices will range from 1s. 6d. (36 cents) in the gallery to 4 guineas (\$20) for a box, and opera lovers should note that a reserved seat can be booked for as low a price as 4s. (\$1).

Matinees, which proved so successful a feature last autumn, are to be given.

We shall await with interest the verdict of the German critics on the Yorkshire singers, who are visiting the Rhine towns this week. That it will be favorable is almost a foregone conclusion. Anyway, it is to be hoped that the visit may draw the attention of music lovers, especially in London, more to the superb performances of these Yorkshire

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choirs. The last time that the Sheffield singers visited London they sang to a half empty Queen's Hall.

The Sunday afternoon concerts at Queen's Hall commence on the 29th inst., when Mr. Wood and the Queen's Hall Orchestra will play an interesting program, which includes Beethoven's fifth symphony and the song of the Rhine Daughters, from "Götterdämmerung."

More rumors as to a new concert hall for London are reappearing. The latest statement on the subject is that a big hall is to be erected in Great Portland street, that is to say, within a very few yards of Queen's Hall. It is to be Gothic in design with an interior of Italian marble; in fact, it will be nearly as sumptuous as a new hall for vaudeville. The estimated cost is £200,000 (\$1,000,000).

Meanwhile, the suggestion has been made in several quarters that the empty Coliseum should be acquired and turned into a concert hall. Undoubtedly it would answer admirably for big orchestral concerts, but would be far too large for chamber concerts.

Muriel Foster's many admirers in this country and in America will be sorry to hear that she will retire shortly, upon her marriage. The Birmingham Festival, I understand, will be almost her last public appearance. Her retirement after such a short but successful career will be a great loss, for there are few singers of Miss Foster's artistic type.

This year's National Brass Band Festival, which will be held at the Crystal Palace on Saturday, presents some specially interesting features, one of which is a concertina band selection. The concertina bands of the North, none of which, I believe have been heard in London, number twenty-four players each, and their instruments range from high soprano to bass, just as in the brass bands. It should be mentioned that they play the English instrument, which is very different from the ordinary concertina heard in the street. There are four of these bands competing at the

Palace on Saturday, two from Yorkshire and two from Lancashire.

Over 200 bands in all will compete in the nine sections, the test piece for the championship being an arrangement of Chopin melodies. Last year's champions—Irwell Springs—are again entering.

#### OTHER LONDON NOTES.

That Mischa Elman has "grown up" must be conceded by all who have seen this clever young violinist recently, and a full page picture of him in The Sketch of last week further testifies to this fact. The picture is headed "The Growth of Genius," and the young man is depicted in a small picture as he appeared last year in a youthful costume with sailor blouse. The large picture shows him as he is now, in the dress of a young man, and marks the radical change in his appearance. This talented young man holds the position of a great artist, having, through genius and hard work, overcome the difficulties of violin playing in a remarkable manner. Whenever and wherever he gives a concert or assists at one the hall is sure to be crowded, his name being a great "drawing card" for any event. Engagements for the coming season have already been made up to—well, one might say, up to the beginning of the 1909 season, all of them in important cities. His engagement for the Birmingham Festival in October is not only important, but is a high compliment to his position and skill, for it is fifteen years since any solo instrumentalist has been asked to play at these festivals, the most important, perhaps, in all England. Joachim was the last instrumentalist to appear there, and fifteen years later this boy has been specially engaged, Dr. Richter insisting that he is the greatest artist available for the work. After this appearance he goes for an extended tour in Germany, during which he will play at the Gewandhaus in Leipzig under Nikisch and with the Berlin Philharmonic, also under the same conductor. Among his important numbers are a Sonatenabend, which he will play with Frederic Lamond, besides giving an orchestral concert of his own. He will also play with orchestra and give his own concerts at Dresden, Hamburg, Bremen, Hanover, Jena, Cologne, Dus-

seldorf, Elberfeld, Mannheim, Chemnitz, etc. Returning to England to play with Dr. Richter at Manchester, he will also appear at concerts in Brighton, London, Dublin, Cork, Bedford, Dundee, Leamington, Derby, Bristol, Hull, Norwich and Middlesboro, where he will rest for the Christmas holidays. His tour with John Harrison then begins, when he will again be heard at Manchester and Liverpool, going on to Glasgow, Edinburgh, Aberdeen, Newcastle, Bradford, Birmingham and Sheffield. Then he goes to the Riviera and afterward to Scandinavia before returning for the London season. It is expected that Americans will next year have the opportunity of hearing this gifted violinist, as a tour of America is now being arranged, to commence in November, 1907.

The youthful artist, Irene Scharrar, who made so decided an impression the other evening at one of the Promenade Concerts, was a student at the Royal Academy of Music, where she gained a number of prizes foreshadowing her successful career. Under the management of Concert Direction Daniel Mayer, Miss Scharrar has been heard at London and provincial concerts, always impressing her audiences with her fluency and power, as well as with her technic, so admirably shown in the clearness with which she plays the most rapid passages. Still very young to have taken so high a position as a pianist, the present gives promise of the brilliant future.

Mr. and Mrs. Horatio Connell, who have been spending the summer with relatives in Philadelphia, expect to sail from New York on September 29 for England. Mr. Connell has had many requests to sing in his own country, but he left England for a holiday and necessary rest after his last year's work. He has already made engagements for concerts after his return to London, and will probably appear in Berlin during the autumn or winter.

Progress is being made in the arrangements for the winter German opera season, which takes place at Covent Garden in January and February, 1907. The conductors will be Arthur Nikisch and Michael Balling. Felix Mottl was unable to obtain the necessary permission for leave of ab-



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sence from Munich to participate in the London season as one of the conductors. The directors are endeavoring to secure the services of Henri Viotta, of Amsterdam. Percy Pitt and Carl Armbruster will be associated in the direction of the chorus. Among the singers who have signed contracts for the season are Aino Acté, Marie Brema, Leffler-Burckhardt, Litvinne, Minnie Nast, Agnes Nicholls, and Krause-Osborne, sopranos and contraltos, the tenors and baritones being Bertram, Bussard (Carlsruhe), Van Dyck, Feinhals (Munich), Herold, Hinckley, Felix von Kraus (Leipsic and Bayreuth). Frau Leffler-Burckhardt will sing Leonore in "Fidelio" and Minnie Nast will play Marie in "Die verkaufte Braut." There is to be a large ballet.

An interesting book that has just been issued is Henry Saxe Wyndham's "Annals of Covent Garden Theater." A considerable portion of the first volume is devoted to Handel, who in 1734 entered into an arrangement with John Rich to produce his operas and oratorios at Covent Garden. Handel opened on November 9 with "Pastor Fido" and a ballet entitled "Terpsichore," and followed this bill with "Ariadne" and "Ariadante."

Over two hundred bands (fifty more than last year) will compete for prizes at the Great National Band Festival, to be held at Crystal Palace next Saturday. The competitors will number over six thousand, and nine contests will start simultaneously; the championship trophy being valued at \$5,000. J. Henry Iles, the director, will conduct the massed bands at a concert, and in one piece the flags of all nations are to be introduced.

Much attention is given to the music of the meetings of the Sunday League in their concerts at Queen's Hall on Sunday evenings. The one last Sunday, in addition to Wagner, Mendelssohn, Beethoven and Tchaikowsky numbers, played a march and polonaise for six kettle drums and orchestra, by Julius Tausch. The principal themes in this work are, with the exception of the second subject of the polonaise, played by the drums, which are tuned, respectively, in F, B flat, C, D, E flat and F octave.

With the only autumn concert in London, of Kreisler, the season may be said to commence on September 29, at Queen's Hall.

Other announcements are following fast. Clara Butt, having completely recovered from her recent severe illness, will make her reappearance, after an absence of eight months, at the Royal Albert Hall, on the afternoon of

Saturday, October 13, when she, with her husband, Kennerley Rumford, will give their annual concert. The London Symphony Orchestra, Dr. Frederic Cowne, Hollman, and other eminent artists, have been engaged to assist.

Neil Forsyth returned to London last week from Italy, where he has been completing the arrangements for the season of "grand opera at popular prices," which will be started on October 5, at Covent Garden.

The Hither Green Choral and Orchestral Society has just appointed John E. Borland as conductor. Mr. Borland has been for some time connected with the Bermondsey Settlement, where he will still continue his work.

Anxious inquiries are being made by the German Stage Association as to the whereabouts of Balfe's original score to his "Falstaff," a comic opera, which was given in Italian and the first performance having taken place in London on July 19, 1838.

When Kate Eadie gives her first concert, on October 29, she will have the assistance of Agnes Nicholls, George Swinton, Muriel Foster (her reappearance in London), Gervase Elwes, Mr. Santley and Tivadar Nachez.

Godowsky is again to be heard in England at a recital which he will give at Bechstein Hall, on November 5. He will return to England for the spring season, and will then give recitals on March 2 and April 27.

At the piano recital that Archy Rosenthal will give at Aeolian Hall, on November 9, the program will be composed entirely of compositions by living pianists.

Plunkett Greene's only recital for this season is announced to take place at Bechstein Hall, on November 30.

Albert Archdeacon has been engaged as principal baritone for the Musical Festival at Cape Town, which is to take place in November next, under the directorship of Dr. Barrow Dowling.

A tour through Australia, New Zealand and Tasmania has just been arranged by Ibbs & Tillet for Clara Butt and Kennerley Rumford, to take place during the winter of 1907-8. They expect to leave England next August and to return about Easter, 1908.

The Moody Manners Company gave a "Children's Matinee" at the Camden Theater last Saturday that proved a success in every respect. The opera was "Lucia di Lammermoor," with Mme. de Vere in the title role. A deputation of the County Council moved a hearty vote

of thanks to Mme. Moody and Mr. Manners, who not only gave the performance free, but have offered prizes to the juveniles for the best essays on the subject.

His Majesty the King has graciously accepted a copy of Nora Conway's book of poems, "My Palace of Thought."

Melba will sing on the opening night of the autumn season at Covent Garden.

Mlle. Bauermeister, for so many years a singer in opera both in this country and America, is now devoting herself to teaching.

Harold Wilde has been engaged for the two performances of "The Messiah" at the Halle concerts, at Manchester.

Ivor Foster will again be among the artists at the Ballad Concerts this season.

Norah Drewett, the young pianist, has been engaged to play at the symphony concerts at the Tonhalle, Zurich, as well as at concerts in Basle, Munich and other Continental towns. During this tour Miss Drewett will make a specialty of modern French compositions by such composers as César Franck, Saint-Saëns, Debussy and other musicians of the same school. In consequence of this foreign tour Miss Drewett has been obliged to decline the many offers made to her for concerts in England during October and November.

The twentieth season of Paterson's Subscription Orchestral concerts in Edinburgh will commence on November 26. The series will comprise two orchestral and choral concerts and one extra evening, consisting of a program of Wagner and Tchaikowsky. The Scottish Orchestra, of eighty performers, will be conducted by Dr. Cowen, and in his absence by Herr von Hansegger, Dr. Ritter, Herr Raabe, H. J. Wood and H. Verbruggen.

An Australian, Gertrude Alger, is to give a recital at Aeolian Hall, on October 4, under the patronage of the Earl and Countess of Jersey, Lord and Lady Brassey, Sir John Sydenham Clark and the Agent General for the Colony of Victoria.

It is definitely stated that Ethel Smyth's opera, "Les Naufrageurs," will be produced before the close of the

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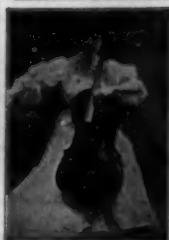
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Gertrude Brookes announces her first vocal recital for October 5, at the Salle Erard. A. T. KING.

#### HAMBURG CONCERT SEASON.

The following are some of the important concerts scheduled for the coming winter season in Hamburg, Germany:

October 11—Brussels String Quartet.  
October 12—Walter Armbrust series, No. 1.  
October 17—Hermann Monich, piano.  
October 17—Robert Bignell, chamber music, No. 1.  
October 18—Lamoureux Orchestra.  
October 21—Philharmonic public rehearsal.  
October 22—Philharmonic concert, No. 1.  
October 23—Prof. Emil Sauer, piano.  
October 24—Anna Zinkeisen, vocal.  
October 26—Dr. Richard Barth, sonata evening, No. 1.  
October 28—Philharmonic public rehearsal.  
October 29—Philharmonic concert, No. 2.  
October 30—Richard Goldschmidt, piano.  
October 31—Lotte Ebeling, vocal.  
November 1—Marcel Clerc, violin, and Ernita Büsing, piano.  
November 2—Philharmonic chamber music series, No. 1.  
November 5—Hans and Marie Hermanns, piano.  
November 9—Berlin Philharmonic.  
November 11—Philharmonic public rehearsal.  
November 12—Philharmonic concert, No. 3.  
November 13—Ella Müller-Rastatt, vocal.  
November 14—Sigrid Sundgren-Schnévoigt, piano.  
November 18—Hamburg Choral Association.  
November 19—Hamburg Choral Association.

November 20—Sven Scholander, vocal, No. 1.  
November 21—Singakademie Society.  
November 22—Alfred Sittard, piano.  
November 23—Altona String Orchestra, No. 1.  
November 23—Dr. Richard Barth, No. 2.  
November 25—Philharmonic rehearsal.  
November 26—Philharmonic concert, No. 4.  
November 27—Dr. Ludwig Wüllner, vocal.  
November 28—Else Schünemann, vocal.  
December 2—Philharmonic rehearsal.  
December 3—Philharmonic with Singakademie, No. 5.  
December 4—Sven Scholander, No. 2.  
December 5—Lilly Dorn-Langstein, vocal, and Ethel Leginska, piano.  
December 6—Brussels Quartet, No. 2.  
December 7—Philharmonic chamber music, No. 2.  
December 10—St. Cecilia Society.  
December 11—Helene Moraztyn, piano.  
December 14—Berlin Philharmonic, No. 3.  
January 2, 1907—Ingeborg Samuelson, vocal.  
January 4—Philharmonic chamber music, No. 3.  
January 7—Elsbeth Overlack, piano.  
January 9—Robert Bignell, No. 2.  
January 13—Philharmonic rehearsal.  
January 14—Philharmonic, No. 6.  
January 17—Brussels Quartet, No. 3.  
January 18—Berlin Philharmonic, No. 4.  
January 19—Elena Gerhardt, vocal.  
January 20—Philharmonic rehearsal.  
January 21—Philharmonic, No. 7.  
January 25—Dr. Barth, No. 3.  
February 1—Walter Armbrust, No. 2.  
February 3—Philharmonic rehearsal.  
February 4—Philharmonic, No. 8.  
February 14—Altona String Orchestra, No. 2.  
February 15—Berlin Philharmonic, No. 5.  
February 17—Philharmonic rehearsal.  
February 18—Philharmonic, No. 9.

February 24—Philharmonic rehearsal.  
February 25—Philharmonic with Singakademie, No. 10.  
March 1—Philharmonic chamber music, No. 4.  
March 3—Philharmonic rehearsal.  
March 4—Philharmonic, No. 11.  
March 8—Berlin Philharmonic, No. 6.  
March 11—St. Cecilia Society.  
March 15—Walter Armbrust, No. 3.  
March 17—Philharmonic rehearsal.  
March 18—Philharmonic, No. 12.  
March 25—St. Cecilia Chorus, of Copenhagen.  
March 26—Singakademie.

#### The Wisconsin Conservatory of Music.

MILWAUKEE, Wis., September 29, 1906.

The number of applications and enrollments of pupils which are daily entered on the books of the Wisconsin Conservatory of Music prove a healthy increase of students availing themselves of the exceptional advantages of this progressive institution. Owing to this fact, the time of the different teachers is better filled than any previous September, and the management has consequently been forced to increase its faculty in all departments. The advantages to the music students represent not only a very large number of lectures and demonstrations upon musical topics, but also the concerts, which are free to pupils and their escorts.

#### Mapleson Gets the London Lyceum.

LONDON, October 1, 1906.

The solicitors of the bankrupt Lyceum have accepted Colonel Mapleson's offer of \$600,000 in cash for the theater. George Faber, M. P., has joined in the new venture with Colonel Mapleson. The Lyceum under this joint management will present companies each season from the Theater Français and the Opéra Comique, of Paris.

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## DRESDEN.

30 FRANKLINSTRASSE,  
DRESDEN, September 24, 1906.

The representations at the Royal Opera during the last month were in many respects first rate. Dr. von Bary and Marie Wittich in Wagner's grand love drama represented Tristan and Isolde, remodeled after the newest "disclosures" in the recently published letters of Matilde Wesendonck and Wagner, imbued with the spirit of self restraint and renunciation. The spirit of the music, meanwhile—distinctly contradicting such a conception—cannot convince us in the above respect, and a tame Tristan and Isolde seem quite out of the question. Vocally both artists were in excellent form. Historically, Dr. von Bary is sure to develop by repeated presentations; he already has moments of supreme grandeur. The orchestra, under Von Schuch's marvelous lead, did wonders in tonal expression and dramatic fervor. Schuch is unique in the working up of climaxes, the pathetic grandeur of which rises to telling effects of irresistible power.

In the "Walküre" Frau Wittich as Brünnhilde, by means of good looks and beauty of vocal means, makes up for what she lacks in strength of characterization and breadth of conception. And yet she is no model Walküre.

For Louise Reuss-Belce's impersonations there is but one word of appreciation. She appeared here as Fricka—a creation of hers, glowing with vitality, truthfulness and red blood, consequently "human" and tremendously impressive. Perron's Wotan is a remarkable rendition. Minnie Nast, who the night previous shone as Cherubin in Mozart's "Figaro"—a role in which she absolutely has no rivals—took part as one of the Valkyries; also Fräulein von Chavanne, who looked a picture.

Max Lewinger assisted with great success in a recital at the Exhibition Church. He performed Bach's B minor

sonata, Goldmark's "Air," etc. Lewinger will soon start on a concert tour. In Berlin he intends to introduce Jean Sibelius' new violin concerto; his is the merit of being a pioneer for new and interesting violin literature. In the Lewinger chamber music soirées the following pianists will appear: Reisenauer, Alfred Grünfeld, W. Lütsch and P. Sherwood.

Else Gipsier, the favorite pupil of Leschetizky, is booked for concerts in Berlin, Dresden, Weimar, Stuttgart, Munich (in conjunction with Max Reger). Halle Gera, Cassel, Schleswig and (in the spring) London. In Dresden Mrs. Gipsier will introduce Reger's variations on a Bach theme. The composer will assist on this occasion.

The Philharmonic concerts under the artistic management of Stadtrat Ploetner (F. Ries) will have the co-operation of Mischa Elman, Knote, Marie Buisson, Ysaye, Albers, Edyth Walker, Casals, Willy Rehberg, etc.

Gabriele von Weeck, a former scholar of our Natalie Haenisch, appeared successfully in Court concerts at Karlsruhe, where she has settled as a teacher of singing. She will concertize in several cities. In Mayence she is to have the "Mitwirkung" of Hans Buff-Giessen, the exquisite tenor.

Julia Hansen, the Marchesi representative here, has placed a pupil of hers, Malvine Kann, as a leading dramatic singer in the Mainz Stadttheater.

Albert Stritt's pupils have accepted engagements in Munich, Stuttgart, Braunschweig, Linz Stettin, and other places. Stritt, Dresden's former exquisite Tristan, has started here a school for "Gesangsvortrag und dramatische Darstellung."

Plançon, the worldwide famous basso, spent some weeks in Dresden. He visited nearly every performance at the

Royal Opera, in which he apparently—and as a connoisseur—took great interest. He looked in the best of health.

A. Tschetschulin, a lady composer, who composed several pieces for the violin, has of late published a charming gavotte (N. Simrock, Berlin), which has met with great favor. The author, a Finn by birth, is a resident of London.

In a recent charity performance under the patronage of the Queen, Frau Nast and her husband, the Finnish nobleman, Karl von Frenckell, were introduced to Her Majesty, who conversed with them for quite a long while. On the occasion several other Dresden stars assisted, Malten, Wedekind, etc.

Richard Burmeister in his Dresden concert, on November 7, will introduce some of his newest orchestral arrangement, such as Liszt's "Rhapsodie Héroïde Elegiac" and six melodramas (by Ujejski) to some Chopin compositions. This is good news.

Eduard Lankow, of New York, the newest member of the Royal Opera personnel, scored a splendid and genuine success by his first appearance in the "Freischütz" (as Ermit). The young sympathetic singer is possessed of the most brilliant of vocal means; a deep, rich, resonant basso profundo of the truly lyric ring, disclosing great warmth of expression, as well as repose and simplicity in the way of interpretation (Vortrag) that appealed directly to the hearts. He was immediately taken into favor by the entire audience. Mr. Lankow thus fully justified the good fame that preceded him as being a (former) prominent pupil of America's famous vocal instructor, Anna Lankow, who shared in the praise spent on his finished technic of singing and other valuable qualifications. The role of the Ermit being but a small part (as stage practice, for Mr. Lankow is reported never to have stood "on the boards that signify the world" before), the singer's real debut will be

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Sarastro in "The Magic Flute," which is to follow soon. After that I shall have more to say.

Mention should also be made of the deep effect and the interest Mr. Blumenberg's European letters this summer have made on all the Dresden readers of THE MUSICAL COURIER. Everybody interested in journalism appreciated them especially.

A. INGMAN.

#### Eleonora de Cisneros' Italian Notices.

Madame de Cisneros arrives in London on Saturday next for the autumn opera season at Covent Garden. Recent Italian press notices of the famous contralto are appended:

If Madame de Cisneros has no rival in the role of the Gipsy in "Trovatore," as truly says the critic of *Musicalische Muscicisti*, the authoritative journal of the editorial house of Ricordi, if she was proclaimed an insuperable Cauda della Leonessa, certainly in the role of Ortrud she has today no one who can equal her. The public marvelled at her great and grandiose dramatic efficacy, with the power of her magnificent voice of great extension, with her royal and fascinating presence.

Her proud glance, the eyes that so many sinister looks threw upon the unfortunate Elsa, her perfect control of the stage—all, in fact, united to make of Eleonora de Cisneros an artist who will triumph everywhere. A warm demonstration of the sympathy that she knew how to conquer from the first phrases, broke out after her magnificent singing of the "Invocation to Notan."—*Il Teatro Veneto*.

Madame de Cisneros, on her benefit night, had at her first appearance an outburst of applause, and again at the exquisite singing of the two romanzas from the "Prophete" and "Gli Ugonotti." During the entire opera she was continually the object of demonstrations of sympathy—she received innumerable baskets of flowers and some beautiful gifts.—*Provincia di Vicenza*.

The other evening to a crowded house, Eleonora de Cisneros gave her serata d'onore. For the occasion she sang two numbers of the "Prophete" and "Gli Ugonotti," giving a fine and perfect interpretation which won for her insistent and unanimous applause.

The excellent artist in this short season has had a field to make notable her art, and receive the greatest manifestation of the consideration in which she is held. She displays a robust voice, limpid and extensive, which at rare times we are permitted to hear in a mezzo-soprano. In her interpretation of the personage of Ortrud, she appears perfect, both as a singer and actress—especially in the duet of the second act.—*Vicenza Libérale*.

#### Weber's "Harmony."

"The Study of Harmony," by H. Weber, published last year by the firm of Carl Fischer, is now recognized as a practicable and thorough elementary work. The book has been endorsed by Emile Sauret, Hans von Schiller, and other artists and teachers of high rank. Glenn Dillard Gunn, in a review in the *Chicago Inter Ocean*, stated that Weber's "Harmony" was a valuable reference book for both instrumental and vocal students. A copy should be in every studio.

"Moloch," the new opera by Max Schillings, will have its premiere either at Dresden or Vienna.

#### EXPANSION AT THE MEHAN STUDIOS.

Since John Dennis Mehan, in conjunction with Mrs. Mehan, established studios in New York five years ago, the number of singers who wish to master his method has grown much too large to include in the personal classes of himself and Mrs. Mehan. The advisability of utilizing assistant teachers has frequently been considered, but Mr. Mehan was unwilling to make such an experiment until there should be available pupils who had studied long enough to master the essential points of his methods and who gave evidence of natural aptitude for teaching. This season it is possible to announce a group of young teachers possessing these qualifications, and students who desire to master "the Mehan way," but have been unable to secure a place in the personal classes of Mr. and Mrs. Mehan, may now study under assistants at the Mehan studios, at a moderate tuition fee. Mr. Mehan will not only assume responsibility for the work of his assistants, but will personally help them with their pupils whenever necessary to overcome puzzling difficulties.

The assistants to Mr. and Mrs. Mehan now prepared to receive pupils are: John C. Wilcox, baritone, whose studies under Mr. Mehan cover a period of fifteen years, and who has had wide experience as teacher, singer and writer on musical topics; John Barnes Wells, who has studied continuously with Mr. and Mrs. Mehan during several seasons past and is becoming known as one of the foremost American concert tenors of the day; Grace Daschbach, soprano, a Mehan pupil during the past five years and at present Mrs. Mehan's assistant in her work at Teachers' College, Columbia University; Grace Gilman, soprano, another student of long standing and one whose education and natural gifts fit her for a teaching career; Mary Adelaide Gescheidt, soprano, a diligent student for several years, who has grown through unusual difficulties into an excellent singer.

Gwilym Miles, the celebrated oratorio and concert baritone, will also devote a limited number of hours to coaching lessons at the Mehan studios.

There will be a special teacher of sight singing. Appointments for any of the above teachers may be arranged at the office, Room 80, Carnegie Hall.

#### Bright Prospects for Von Norden.

Berrick von Norden has the brightest prospects ahead of him for this season. Besides his singing as solo tenor in the choir of the Munn Avenue Presbyterian Church, East Orange, Mr. von Norden will teach two days a week, as assistant to his preceptress, Madame Lankow, at the Lankow studios, on Ninety-seventh street, near Central Park West. Mr. von Norden will make his concert appearances this winter under the management of A. B. Patton. The engagements include a joint recital in Boston with Madame Samaroff, the gifted pianist. This recital will be one in the series of Tucker chamber music concerts in Chickering Hall. The praise services

at the Munn Avenue Church, under the direction of Samuel Warren, attract many music lovers to East Orange Sunday afternoons. The quartet choir is one of the best in America. The musical programs are of a high order.

Mr. von Norden sang this past summer up at Thousand Island Park, at Tom Ward's concert, and at concerts in Litchfield and Washington, Conn., under the direction of Arthur D. Woodruff. "The Sun Worshipers," by Goring-Thomas, and some well selected miscellaneous numbers were heard at these musical events in the beautiful hills of Northwestern Connecticut.

#### Mrs. Pray Has Studied "Salome."

The 1st of October brought back many of the artists who reside in New York during the winter. Among the homecomers none passed a more ideal summer than Lillian Pray, the soprano. While away at her summer residence, "Fir Terrace," at Randolph, N. H., she entertained many celebrated people, including the Governor of the Granite State. Mrs. Pray's villa is situated in one of the most beautiful and healthful spots in the White Mountains. When alone with her family, Mrs. Pray studied some new songs and the entire score of "Salome," the new opera which New Yorkers will hear this season. Mrs. Pray has fitted herself to do dramatic work of a high order, and she is also a coloratura singer with skill and the best taste in making up programs.

#### Elmira Musical Culture Club.

The annual meeting of the Elmira Musical Culture Club was held at the home of the retiring president, Miss Stevens, ten days ago. After a pleasant reunion, the following officers were elected: President, Josephine Mason; vice president, Winifred Santee; secretary and treasurer, Maude Heftner.

#### Blumenschein on the Pennsylvania.

M. L. Blumenschein, one of the leading musicians of Dayton, Ohio, sailed for Europe Saturday of last week on the steamer Pennsylvania. Mr. Blumenschein is going to Munich, where he will devote some of his time to composition. He expects to return to his duties in the Buckeye State early in the autumn of 1907.

#### Dalton Studied With Joseffy.

After a profitable term of study with Rafael Joseffy, Sydney C. Dalton, the pianist and composer, of Montreal, has returned to his duties in Canada. Mr. Dalton is the musical critic of the Montreal Gazette.

#### Kathrin Hilke Sailed Yesterday.

Kathrin Hilke, the soprano, sailed for Europe yesterday (Tuesday) on the steamer Kaiser Wilhelm der Grosse. Miss Hilke will spend the winter in Berlin and the spring of 1907 in London.



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# LEOPOLD GODOWSKY.

AN APPRECIATION OF HIM AS MAN, COMPOSER AND PIANIST.

BY ARTHUR M. ABELL.

In these days of a veritable piano playing epidemic, the virtuoso who would win special distinction and make a lasting impression upon the musical world must be an artist of phenomenal powers. As August Wilhelmj once briefly put it, in speaking of making a career as violinist: "Es gehört viel dazu." The same is true of the pianist in an intensified degree, for, other qualifications being equal, the violinist with soul can move his audience much easier than the pianist, because the violin is a far more responsive instrument. The superior features of the violin, such as cantilena, portamento, vibrato, glissando, crescendo and diminuendo on long drawn out tones, are powerful means of expression which the piano lacks. All the greater therefore must be the pianist who can win and hold the multitudes. He must possess many qualities, and aside from all the self-understood things, big technic, beautiful tone, superior musicianship, glowing temperament, he must have in a high degree something that will at once distinguish him above his fellows—something all his own. Among professional piano players there are hundreds of brilliant technicians, sterling musicians, and countless performers of temperament and esprit, and yet they all fail to make a great career because that higher "something" is lacking in their makeup. To achieve really great success the soloist must have, in addition to all these attributes, either a large fund of magnetism or extraordinary fire and bravura—or he must be an interpreter of striking individuality. And even then his fame will not outlive his time and generation.

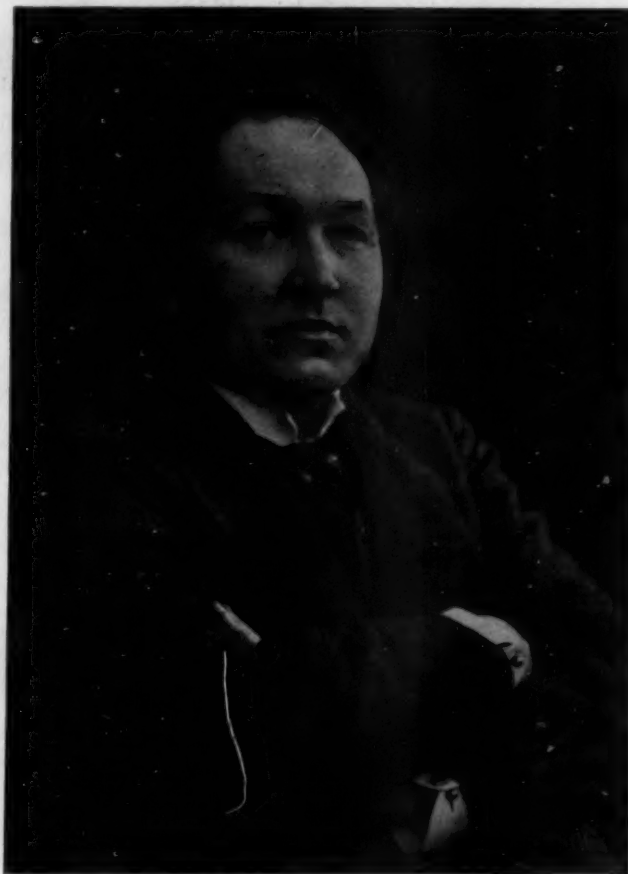
The pianist who would see his name writ on the deathless page must wander along untrodden paths—he must be a man of great originality. In the whole history of piano playing there have been very few such. Liszt was a man of extraordinary versatility, but his undying fame rests more upon his original researches in the field of piano playing than on any other achievement. He completely revolutionized the art. Chopin, too, was a great regenerator, both as performer and composer. The same is true of Rubinstein, although more as a performer; he was unique in his treatment of the piano tone. Those virtuosi whose innovations have been a lasting benefit to the world have been largely self taught.

The most original pianist of our day is Leopold Godowsky. He is one of the most original pianists that ever lived, and for this reason he will ever rank in the annals of music as one of the great piano personalities of all time. What unusual technical paths he has trodden is illustrated in his wonderful arrangement of the Chopin studies. He has developed the left hand to a hitherto unheard of degree, and by his arrangements he has taken a big step in advance and given piano technic generally a big impetus. He who treads unknown paths will always call censure upon his head; that is history, and it will probably remain for the future generations to give Godowsky full credit for what he has done along this line. His innovations, too, must have an effect on the mode of writing for the instrument.



GODOWSKY TAKING A MORNING CANTER.

for his method of combining and interweaving several themes is absolutely novel, and opens up a new field for the composer by widening the technical borders of his art. Godowsky has, no doubt, the most original and modern technic of any living pianist. For universality of technical equipment he is scarcely equaled, and certainly not surpassed. But wonderful though Godowsky's technic is, it would be exceedingly unfair to judge him by that standard



GODOWSKY'S LATEST PHOTOGRAPH.

alone. He is an artist who stands the test from every point of view. What wonderful beauty of tone, what poetry he has! And what true and deep musicianship, what individuality of conception! Talk with him about the interpretation of music of all epochs, from the earliest times down to the present! Enter with him into detail, dwell on little things, and see how exhaustive and thorough is his knowledge! As an all round musician he has no superior among living instrumentalists.

Leopold Godowsky was born at Wilna, Russian Poland, on February 13, 1870. He does not remember his father, a physician, who died during the cholera epidemic of 1871. His mother, however, is still living. At the age of four he displayed such aptitude for music that his mother determined to have him follow it as a profession. His first music teacher was a violinist in his native town, and for a time the child played the violin. But his preference for the piano soon gained the ascendancy. At the age of seven he began to compose, and some of those childish ideas were so original that he later used them. When he was about eight years old, Ovide Musin, the celebrated Belgian violinist, came to Wilna while on a tour of Russia, in company with the great contralto, Mme. Trebelli. Musin heard the child play and was astonished at his talent. The violinist offered to take him on a tour of Europe as a prodigy, but his mother would not agree to this. Godowsky gave his first public concert in his native town, at the age of nine. His success was such that several concert tours were arranged through

Poland and parts of Germany. Later, a wealthy merchant of Königsberg became interested in him, and at the age of twelve he was sent to Berlin, where he entered the Hochschule, studying piano under Rudorff, and composition with Bargiel.

At the age of fourteen he went to America. The program of his second appearance in our country now lies before me. This was at a concert given by Emma Thursby, at the Ross Street Presbyterian Church, in Brooklyn, on December 22, 1884. The program announced: "Master Godowsky is fourteen years of age, and a native of Russia. He arrived in this country November 29, and this is his second appearance in America." The boy played the Mendelssohn prelude and fugue in E minor, and the Chopin B minor scherzo. In 1886 the youthful artist went to Paris and studied three years with Camille Saint-Saëns. His lessons with the great French composer-pianist were, however, irregular and desultory, and Godowsky owes his wonderful mastery of the piano almost entirely to his own efforts.

During the festivities in connection with Queen Victoria's fiftieth jubilee in 1887, Godowsky played at Marlborough House, in London, before an audience of thirty crowned heads. An incident at this concert illustrates how he is a respecter of art more than of persons. When his turn came, one of the distinguished guests happened to be playing with a little dog. This distracted him, and although the audience became impatient for him to begin, he would not do so until the dog was removed. It was the then Princess of Wales, now Queen of England, who, seeing how the artist was annoyed, carried the animal out of the room with her own hands. Then, when quiet was restored, Godowsky played. This episode was commented on by the daily papers next day.

After completing his studies, he returned to America, and resided in New York and Chicago for a number of years. This was a period of earnest study and phenomenal development. During this time he made extensive concert tours through the United States and Canada, appearing with all the leading orchestral societies and musical clubs.

In 1900 he decided to settle in Berlin. This was a wise move on his part, for the world's music center is the only legitimate field of activity for an artist of his caliber.

I was present at that first memorable concert of his in this city, on December 6, 1900, and I shall never forget the unparalleled enthusiasm that his playing aroused. His fame had preceded him, and Beethoven Hall was crowded with an audience made up chiefly of pianists. He played the Brahms D minor, and the Tchaikowsky B flat minor concertos; nine of his Chopin arrangements and his elaboration of Weber's "Invitation to the Dance." And how he



GODOWSKY COMPOSING.



played! Naturally the interest was centered chiefly in his Chopin studies, and while he was playing them the audience was actually spellbound. And what applause after each study! He was obliged to repeat nearly every one of them. Godowsky did things on the piano that evening that had never been heard before in this piano ridden town. A more critical audience probably never assembled to hear a pianist. For this very reason, because he played to a "parterre" of connoisseurs, was his success all the greater. It was an audience that realized full well what was being done on the instrument. The next morning, all Berlin was ringing with Godowsky's name; the newspapers came out with columns of eulogies, and the public was wild over him. Godowsky's fame in Europe was established, and it has steadily grown ever since. How great the demand for him on the Continent is may be realized from the fact that he is already engaged for more than seventy concerts for the coming season, notwithstanding the fact that he is one of the highest priced of living instrumentalists.

This big little man is one of the most modest artists I ever met. He is wholly free from conceit, pretensions and airs, and is naturalness and simplicity personified. No artist could come out onto the stage in a more simple or unaffected manner than he does, and yet directly he touches the piano, the force of his personality is felt. He is a man of rare sympathy and genial disposition, and I do not believe he has an enemy in the world.

A word more concerning his fifty arrangements of the twenty-seven Chopin studies, also of works by Henselt, Weber, Schubert and others. It was during his American sojourn that Godowsky hit upon new combinations and devices that led to his studies based upon the original compositions of these composers. In 1893, while trying to play chromatic thirds without using the thumb on two white keys in succession, he found a new and simple way of securing the desired legato effects. He applied this discovery to the Chopin study in thirds, and was so satisfied with the result that he arranged it for the left hand alone, and after considerable practice, came to the conclusion that this neglected member was capable of far greater development. As only a few of the original Chopin studies were written with a view to developing the left hand, he arranged six of them for the left hand alone, and a study of these, as De Pachmann, Hofmann and other great pianists have testified, increase its capabilities to an astonishing degree. Several composers have now followed Godowsky's example. For instance, the Russian composers, Felix Blumenfeld and the gifted young Scriabine, have written sets of etudes for the left hand alone. Godowsky considers Scriabine one of the greatest living composers for the piano, and he will play these studies, as well as other works from his pen, at his first recital here next month. Writers for the piano are sure to be influenced by Godowsky more and more as time goes on.

His own method is as follows: He takes the original study, and retaining the outline only, adds variations of his own, thus making of it another composition; or he combines two or three themes in one piece. In his latest work of this kind, an arrangement of Strauss' well known waltz, "Künstlerleben," he has combined and interwoven three themes with wonderful skill. With his earlier arrangement of the "Blue Danube" waltz he created a sensation all over Europe. His left hand being fully equal to his right, the opportunities for richer harmonic and polyphonic treatment are immeasurably increased. By this intermingling of different melodies, he secures strikingly beautiful and novel effects. It is very difficult, of course, to bring out all the voices with different dynamic force and individual expressiveness and to make the pedaling clear, but a mastery of all these intricacies means a greater command over the



AN X RAY PHOTO OF GODOWSKY'S HANDS.

instrument and over the means of expression, and hence a step in advance. To modern ears, capable of following the orchestral intricacies of Richard Strauss' scores, these subtle Godowsky complications are a delight. Lately Godowsky has made exhaustive studies of the ancient masters, such as Rameau, Lully, Corelli, Dandrieu, Loreilly, Schubert, Graun, etc., and has completed a number of his elaborations of their works, which are about to be brought out by Schlesinger, of Berlin.

Godowsky is still a young man, being only thirty-six years old, and as his powers are ever increasing, it is difficult to predict to what heights he may yet ascend.

Strauss' "Salome" will be given in Turin on December 20, with Gemma Bellincioni in the title role.

#### Jean S. Sinclair's Classes.

Jean S. Sinclair has opened her studio, 853 Carnegie Hall, and throughout the season she will have special classes in theory and ear training for piano and vocal students. Miss Sinclair is at her studio Wednesdays and Saturdays from 9 a. m. to 1 p. m. The course in theory consists of introductory lectures on sound. The course in ear training will include practical, systematic dictation exercises in melody, harmony and rhythm. Miss Sinclair's residence is at 564 Hancock street, Brooklyn.

Prof. Friedrich Gernsheim has finished a new 'cello concerto which will have its premiere at Cologne, where Friedrich Grützmacher has undertaken to play it.

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## ABOUT ARTISTS AND TEACHERS.

Paterson, N. J., is congratulating itself over the coming of Mme. Schumann-Heink, the popular prima donna. The singer is now a resident of Passaic County. Her villa stands up on the mountains at Singac, near Paterson. It is a beautiful spot, and since the famous singer and members of her family took up their residence there the villa has rivaled in interest the beauties of Lambert Castle across the way. The whole souled welcome to Mme. Schumann-Heink by the Arions of Paterson will forever be treasured by the artist with other fond recollections.

The Orpheus Singing Society is one of the progressive musical clubs of Paterson. The conductor, C. Mortimer Wiske, is an organist and pianist, and esteemed as a musician of earnest purpose.

With a population of 145,000, now the third city in the Garden State, Paterson supports thirty-five church choirs, with paid singers, and as many more where the musical conditions need improving. There are twenty-four schools, under the supervision of D. H. Snyder, advancing in musical lines. All speak in praise of the former supervisor, Mr. Twitchell, now principal of School No. 12.

Miss Barber is perhaps the highest priced soprano in Paterson. She sings at St. Paul's Church, where Senator Wood McKee is the baritone and J. G. Zabriskie is organist and choirmaster. Mr. Zabriskie is a pianist as well, and a composer. He has just completed the score of a new opera.

Frederick Parker and Thomas Delaney are two popular tenors. Mrs. George Sand and Miss Post are among the leading contraltos. W. Lake Borland is a favorite basso. Joseph Walraven, violinist, and Arthur Dankerley, cornetist, are two others of high repute. Messrs. Kaltenbach, Davis and Grimshaw are among other names frequently heard in the musical circles of Paterson.

Gertrude Sans Souci is in New York for a month or two, previous to beginning an extended tour in organ recitals through the South and Southwest. Friday afternoon of last week Miss Sans Souci played the piano accompaniments for a group of her songs at the studios of Louise

Finkel. The singer was Miss Bell, a pupil of the Finkel School. Florence H. Pratt, a pupil of Leschetizky in Vienna, and of Kruse in Leipsic, is the regular accompanist at the Finkel studios.

Helen Darling, from the Finkel studios, is engaged for a tour with "The Rollicking Girl," which is to open in Utica. Miss Beiderhase, who has taught physical culture and dancing in several colleges, and is now employed at the Wadleigh High School, New York, is giving some attention to vocal work at the Finkel School. Other school musicians who have been benefited likewise in the same studios are Myra Mathews, teaching in the schools of Orange, and Miss Dowden, of New York. Miss Finkel has studied with some of the best masters in Europe, and she has "coached" with a number of orchestral conductors here and abroad.

Estelle Rose, a handsome girl, a contralto pupil of Laura E. Morrill, is preparing herself as a singer of ballads and oratorio. Miss Rose would make a valuable addition to some choir by her voice, presence and sympathetic musical qualities, legacies of her German musical descent.

Purdon Robinson is singing in church and teaching opera, oratorio and songs.

Elizabeth Patterson is busy at her new studio, on West Eighty-fourth street. Having made an exhaustive study of the historical development of European music schools, Miss Patterson is prepared to do much instructive work in and out of the studio. Frederick Hathaway is Miss Patterson's manager. The address is 14 West Eighty-fourth street.

Clara Drew, the contralto, now in Washington, D. C., and engaged as a member of the faculty of the Washington College of Music, has been singing in Paris and looking up attractive music for use this season. Miss Drew sang in Boston on September 25. Monday of last week she arrived in Washington and at once resumed her duties in school and studio.

Georgia E. Miller, of the Virgil Piano School, in Washington, has taken permanently the studios at 1329 F street. During the autumn and winter Miss Miller will give a

series of recitals and many valuable lessons in music study. Her school is not merely a studio of technic.

Alice McGregor, the soprano, now at 66 Lyndhurst street, Dorchester, Mass., will be available for concert and church choir engagements this season.

Luther Conradi, the pianist, of Baltimore, has removed from the Monumental City to 1529 Spruce street, Philadelphia. Mr. Conradi will teach, give recitals, and in addition, he will have charge of the piano department at the Baldwin School, at Bryn Mawr, Pa. F. E. T.

## Great Advancement in School Music.

The attention of musicians is called to the list of studies pursued at the Crane Normal Institute, in Potsdam, N. Y., mentioned in an article on another page. This school is wholly in the interest of the proper education of men and women to be teachers, supervisors and directors of music in the public schools. The outline referred to represents the standard of culture being reached for by our school musicians.

## Mrs. Barnes Woods' Pupil Engaged by Savage.

Leona Watson, a pupil of Zilpha Barnes Wood, has been engaged by Henry W. Savage to sing the part of Milka in "The Student King," the new opera by De Koven. Miss Watson is also the understudy of Mlle. Abarbanell, the prima donna of the company.

Laura Crawford, the organist and choirmaster of the Congregational Church at Westfield, N. J., has returned to her New York residence, 131 Manhattan avenue. During the summer Mr. and Mrs. Crawford entertained a number of guests at their new cottage at Avon-by-the-Sea.

A new comic opera, "Mirandolina," by Bernhard Scholz, will be produced soon in Darmstadt.

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Short Talks on Voice Mastery by Dr. B. Frank Walters, Jr., Given in Connection With Vocal Recitals by His Students.

(Continued.)

When the successful pupils of such teachers are presented to the public, a question that could be legitimately asked is: "How do these voices differ from what they were when received into the studio: what defects and difficulties existed then and what changes for the better have been made as a direct result of the exercises prescribed?" I won't tell you what I believe to be the proportion of good singers who were good when they first went to the studio, but I do want to say that the mere fact of presenting good singers to the public is no evidence whatever that they were made good by studying with that particular teacher.

In these talks on Voice Mastery I expect to say a good deal that will be denied, but I am going to present some evidence in support of my statements. A good start in this direction will be to call attention to the work done with some of my pupils and to have them demonstrate before you some abilities that they themselves will tell you they did not possess when they began study with me.

I will ask Mrs. — to sing the scale from *f*, top line, treble clef, to the *f* above, i.e., above high *c*. \* \* \* Now I am going to have her start on that high *f* above high *c* and sing down three octaves, to the *f* below the treble staff. \* \* \*

I think you will agree that Mrs. — is undeniably a soprano, and yet when she began training with me she could not sing a good fourth space *e*, and anything above it was out of the question. She thought she was a contralto, and in fact sang contralto, because she couldn't sing high enough for soprano. She had the usual "break" between the "chest" and "medium" voices.

What did my knowledge of vocal processes enable me to do in her case? I added an octave and a tone to her upper voice, cemented the "break" and developed the voice throughout.

This is an extreme case, and I present it to show what can be done when there's no high voice to start with. Now the fact is that the majority of my sopranos sing the *f* or *e* above high *c* and with a few exceptions, any soprano may be trained to do it.

I will now ask Miss — to sing up to the *g* above high *c*. She will sing the scale from soprano high *g* to the *g* one octave above; then down three octaves to the

low *g* of the contralto, below the staff, and then on down to the *e* below. \* \* \*

Miss — will now sing a scale of three octaves, from middle *c*—below the staff—to the *c* in altissimo, i.e., one octave above high *c*. \* \* \*

If you have ever taken the trouble to notice, you will hear children at play, calling or screaming, sound these very high tones. I think I may say that the majority of boys and girls sound them at some time. I myself sang to *c* in altissimo and higher, easily as a boy. Miss — has retained this faculty from childhood. Helen Beach Yaw did the same thing, and I have no doubt whatever that there will be found hundreds of sopranos who can do it or who may be trained to do it, when teachers realize the possibilities of the case and cease calling everything miraculous or phenomenal which happens to be a little unusual to them. Certainly there is no "gift," no evidence of Divine favoritism in a child's scream. Why should there be when the scream is transformed into a singing tone by the adult in after years? I grant that there is no great value in these very high tones. Probably a high *d* or *e* flat is sufficient for almost all of the music written for sopranos; but a knowledge of how these tones are produced makes it possible to add them to a voice when a soprano is limited to, say, a *g* or *a*—in contrast to bidding the singer be content with the limited voice that God gave her.

And this is true all along the line—with the contralto, tenor and bass voices as well as the soprano, and whether compass, quality, power or the "break" are considered. Mr. — came to me two or three years ago for help, particularly with his upper tones. He could hardly sing a *d* with any ease. He will now sing for us up to the high *g* of the baritone and down to the low *d* of the bass. He was a very limited singer before: he can now do anything written for a bass or baritone, as far as voice is concerned. I have a number of basses and baritones who have been unable to sing legitimate upper tones, easily, or at all—in spite of a good many "singing lessons" from teachers who must be woefully lacking in a knowledge of the processes involved in singing.

Miss — whom I will now present, has an unusual compass. Contraltos as a rule don't care to sing above an *e* or *f* (fourth space or fifth line) and consider a low *g* (below the staff) very good. I will ask Miss — to sing from the middle *c* to the *c* one octave below. \* \* \* Now I will ask her to sing from the third space *c* to the soprano high *c*. She did not have this compass when she

came to me; in fact she could hardly sing a fourth space *e*, and she had a very pronounced "break" between her "medium" and "chest" voices, as they are usually called. \* \* \*

I am not trying to claim a monopoly of knowledge on these subjects, but to point out the foolishness of accepting such vocal limitations and defects as inevitable, not to be remedied. Out upon such a view of singing! Study the facts of voice production and learn the laws which may be formulated from an understanding of the facts. How often we find singers brimming over with "temperament," full of ambition, well educated musically, possessing every requisite to a great public career—except a voice sufficiently developed and controlled to act as an adequate medium for the outflow of the feeling within. It is poor comfort to tell such people—"You must have the voice to start with: you must sing with the voice God gave you," or any of the other pet phrases that singing teachers use to excuse their own ignorance and helplessness. It is the real voice trainer's business to *know* what to do to help such people. But on the other hand, the student must do his or her part. I can only succeed in this work by securing the intelligent co-operation of the student, and I pay a tribute here and now to all those under my instruction who have succeeded and are succeeding.

As these talks must be short, I can not at this time go into the Physiology of Voice Production, but shall have to reserve this and other points for another occasion. The thought that I want you to take away with you now, is, that the faculty of singing and a good voice, or an exceptional voice, is precisely like all other faculties of man—the product of growth and development. This growth of faculty may be either unconscious to the possessor, as in the case of the "natural" singer, or acquired consciously as it is invariably in every other art. By realizing that singing is a faculty that may be acquired like any other art, we take voice out of the domain of the mysterious and miraculous and place it in the category of understandable phenomena: and thus having cleared our minds of false conceptions we can proceed to the study of the vocal instrument and its possibilities as we would study any other instrument.

Another "Salome"! The Polish composer, Duke Wladislaw Lubomirski, is writing an opera on the Biblical story, but the chief figure in his version is to be Herodias, the mother of the girl who danced St. John's head off.

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## MUSIC IN THE FAR NORTHWEST.

SPOKANE, Wash., October 1, 1906.

Spokane is to have a string orchestra under the direction of Hans Dressel, recently from Detroit. Mr. Dressel says that he can find plenty of violinists in Spokane, but he is having some difficulty to secure viola and double bass players. As the new orchestra makes progress, Mr. Dressel hopes to enlarge the personnel and scope by engaging players of the wind instruments from the professionals in the city.

Eugene Bernstein, pianist, and Alexander Saslavsky, violinist, two musicians from New York, who have passed the summer in Spokane, gave a farewell concert September 25, at Masonic Temple, assisted by Hans Dressel, 'cellist. The artists united in a performance of Arensky's trio, and the other numbers on the program were by Dvorák and Beethoven. Saslavsky, who is the concertmeister of the Russian Symphony Society, of New York, was the soloist at the recent concert of the Harmonie Singing Society, at Turner Hall.

The Wagner Club, of Spokane, gave a chamber music concert at the Masonic Temple on Monday of this week. Messrs. Bernstein, Saslavsky and Dressel played the Schubert trio, op. 100, for piano, violin and 'cello. Mr. Dressel played solo numbers by Schumann and Popper, and Mr. Saslavsky played, as a violin solo, "The Melancholy Serenade," by Tchaikowsky. Mr. Bernstein's piano solos included the Mendelssohn fantasy, op. 28, and Rubinstein's toccata etude. The three artists closed the concert with a performance of Mendelssohn's trio, op. 49.

Francis J. Walker has organized a large chorus in Spokane.

Louise Keene has been engaged at Brunot Hall to assume charge of the vocal music. Mrs. Keene has studied

with Marchesi, in Paris, and with teachers in Germany and Italy.

Mrs. F. J. Whaley gave a musicale recently for Beatrice Deitrick, who has returned to Spokane from Paris, France, where she studied under Madame Marchesi. Mrs. Deitrick sang a group of French, Scotch, Italian and English songs.

Franz Mueller, of Spokane, has just finished a comic opera, called "A London Heiress," which will be produced during the Christmas holidays. The book is by Reginald F. Mead, who collaborated with Mueller in "The White Fawn."

Arthur Frazer, pianist and organist, has returned from two years' study in Europe, and has located in Spokane. He has been at the head of the piano instruction department at the University of Oregon for five years, and even before his study in Germany was regarded as one of the most accomplished musicians in the Northwest.

Spokane musicians have been invited to take part in the next May Festival to be held at Bellingham. A letter from Montgomery Lynch, secretary of the festival organization, says that the concerts are to continue for three days, and that the clubs from Seattle, Tacoma, Portland, Everett, Vancouver, Victoria and Walla Walla are to attend.

C. E. Grissen, violinist, who has lately returned from studies in Berlin and Stuttgart, where he worked with Joachim Hollaender and Singer, has come to Spokane to teach and to do concert work.

Gertrude Thompson Hubler has returned from Berlin, Germany, where she studied under Georg Fergusson, completing her musical course a short time ago. She has a high soprano voice of quality and range.

Dr. R. A. Heritage, of Spokane, has become dean of the

college of music of Willamette University, at Salem, Ore., where he will devote his time to teaching the literature of music, voice culture and harmony. Dr. Heritage was connected with the Willamette University three years before coming to Spokane eight years ago. During the time he was in Spokane he organized and conducted the Spokane Musical College, also organized and conducted the large chorus choir of the First Methodist Church, and the Spokane Choral Club, which gave "The Creation," and other works. Dr. Heritage will organize a chorus of 1,000 voices to sing at the Chautauqua at Gladstone Park, near Portland, next year.

## Organists' Salaries.

TRENTON, Tenn., September 26, 1906.

To The Musical Courier:

Will you please answer, through your paper, what salaries organists receive in New York City?

ADA HARWOOD

Their salaries vary, not necessarily in proportion to their ability, but according to the size and wealth of the church at which they are engaged. In this respect New York does not differ from any other community. There are church positions in this city which pay as little as \$400 per year, and from that figure the salaries range to almost \$4,000. There is no organists' union to set a standard price; the committee of the church usually does that arbitrarily, without regard to what is paid elsewhere.

## Martin Re-engaged for Pittsburg.

Frederic Martin has been re-engaged by the Mozart Club, of Pittsburg, for November 15, when Verdi's "Manzoni Requiem" is to be sung. Last year he was the bass soloist for this club in "The Messiah," and this re-engagement is the direct outcome of his success.

Zichy's "Nemo," translated from the Hungarian, has been acquired by the Breslau Opera.



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# GREATER NEW YORK.

NEW YORK, October 8, 1906.

Tali Esen Morgan, whose reputation is national, and his New York Festival Chorus of 200 voices presented "Elijah" at Carnegie Hall Sunday afternoon with these soloists: Martha Miner, soprano; Mary Byrne-Ivy, alto; H. W. Hindermeyer, tenor, and Carl E. Duft, bass. The hall was crowded, and the performance was such that it made a deep religious impression. The fine chorus singing was the feature of the performance, although the soloists received their share of appreciation. Between parts one and two Charles E. Hughes, the Republican candidate for Governor, made an address of non-political character. "The Messiah" and "Stabat Mater" are scheduled for performance in this hall, under Mr. Morgan's direction, December 23 and April 7.

Elizabeth Patterson, the soprano, has invited guests to a "half hour of music" tomorrow, Thursday, October 11, at 8:30 o'clock. Ernest Gamble, known throughout a large portion of this country because of his travels at the head of his own concert company, will sing, and Miss Page, the violinist of his company, will play. Miss Patterson specifies the half hour of music because she wants the music first and the talk afterward. Passaic will enjoy a treat in her song recital November 8.

Florence Mosher, the pianist (Leschetizky pupil) and teacher, whose lecture recitals with Miss Burbank on the music of various countries are so enjoyable, resumed professional work October 1. Both young women gathered the material for these lecture recitals at first hand, visiting the various countries, personally meeting prominent composers, and so what they do is on authority. Miss Mosher is at the head of the piano department of a prominent women's school, and with her private pupils she is busy nine months in the year.

Arthur Stahlschmidt, voice specialist, is rapidly making a name for himself, his time being well filled thus early in the season. One of his best professional pupils is Edith Kirkwood, the young Irish soprano, who, with the Watkin Mills Company, gathered laurels in the United States last season. The young woman went around the world, singing in Australia, New Zealand, Vancouver, California, Canada, England and elsewhere, everywhere with much success. Certain well known soloists have gained that indefinable something necessary to the singer from Mr. Stahlschmidt, recommending him to others.

Lillian Miller reports a busy beginning of the season, with twice as many pupils this month as a year ago at the same period. Her Montclair half day, Tuesday afternoon, at the Bank Building, is become a regular feature of her New York professional work.

F. H. Bateman, of Brooklyn, is a young teacher who is getting on nicely, and who has the right spirit in his life work, namely, developing his own musical knowledge, delving deep into the study of harmony with a leading New York authority.

Eugene Heffley has returned from Peconic Bay, where he spent a part of the summer, and begun his studio life. His pupil, Nellie Treat, is said to have made fine progress of late, and he will resume his occasional studio musicales later. As one of the incorporators of the MacDowell Society, he furnished the information that the MacDowell

farm, at Peterboro, Vt., is to be taken over by the society, and to which members may go for study or rest periods every summer. Mr. MacDowell's condition remains unchanged, which is not cheerful news to the admirers of the representative American composer.

Clyde C. Capwell, a leading piano teacher and organist, of Binghamton, N. Y., is spending a few weeks here in the study of methods for teachers, going to F. W. Riesberg for this purpose. She is a fluent reader, and her musical brain is well developed through her understanding of harmony.

Earl R. Cross, a young lawyer of Brooklyn, is becoming proficient as an organist. He is a graduate of Syracuse University, where music was an important feature of his college life.

Max Herzberg, the pianist and accompanist, who played at the Hekking concerts, 1904-5, and for Maud Powell and Hans Kronold, 1905-6, will be available in New York all of this season. Said the Troy Press of his accompaniments, June 26, 1906:

Credit is due to Max M. Herzberg for the artistic manner in which he played the piano accompaniments for both Schumann-Heink and Fisher. He did not fall into the error of making the accompaniment the prominent part of the performance. It was what it should be, subordinate.

Beatrice Goldie, the coloratura soprano, teacher of voice culture and art of singing, has issued an illustrated booklet regarding herself, her career in opera and her vocal methods. She prepares pupils for church, concert and opera.

Henrietta Scheibe, who came here from Atlanta, Ga., a few years ago, has done well in her teaching voice and piano. She is also a capable organist. Miss Scheibe has a class of pupils in Jamaica, L. I.

Helen T. Winslow teaches vocal music and also the development of the speaking voice, a specialty which ought to appeal to our many women's clubs.

Mary W. Gilbert, a Scharwenka pupil, has opened a studio at Carnegie Hall. She also plays accompaniments for singers and violinists.

F. Flaxington Harker and Mrs. Harker, prominent in Biltmore, N. C., where he was organist and choirmaster of the Vanderbilt church, have located in New York; they teach voice, piano and harmony. Schirmer publishes many of Harker's works. Mrs. Harker (who was Miss Clark, of Boston) is a capable alto singer.

Nora Maynard Green, the voice teacher, who numbers among her pupils many who are prominently before the public, has resumed teaching, and looks forward to a busy season.

Johann Racer, composer and teacher of voice, plans the formation of a chorus class, at his studio, meeting Wednesday evenings. He has announced a concert for October 31.

Under Dr. Ernst Eberhard, the Parlor Opera Company has resumed rehearsals at the Grand Conservatory of

Music. At the first meeting some new members were introduced, namely, Miss Arnold, of Indiana; Miss Gouelle, of Iowa, and Miss Babcock, of Massachusetts.

Harriette Brower, the pianist and teacher, is now located in her new studio at Hotel Walton, Seventieth street and Columbus avenue. She has been very busy arranging the season's lessons.

Everard Calthrop, tenor and teacher, has removed his studio to The Salome, 151 West 105th street. Sundays he sings at the West End Collegiate Church, being the oldest in point of service of any member of the choir.

Frances Greene, the composer, has removed to 1738 Broadway, The Rockingham, where she will give some musical evenings during the winter.

Miss Eastman, soprano of the Reformed Church of Brooklyn, has returned from three months' study in Paris under De Reszke.

Mrs. Charles T. Gorby (formerly Mollie Putnam-Fay) has issued "at home" cards for Thursdays, at 313 Bainbridge street, Brooklyn. Mrs. Gorby is an excellent pianist.

Carroll Badham, whose vocal pupils are winning success, spent the summer abroad, arriving here October 4. She is already very busy, some of her Paris pupils following her and continuing study with her.

## Music in Holland.

In my last letter I forgot to speak of the appearance in the Kurhaus, Scheveningen, of the Spanish boy pianist, Pepito Ariola. He played the third concerto of Beethoven simply to perfection. His teacher, Alberto Jonás, from Berlin, made his debut a few weeks afterward with the concerto of Paderewski, thereby introducing himself as an excellent virtuoso. Mr. Jonás will return to Holland this winter.

Another debut in the Kurhaus was that of the future leader of the Berlin Philharmonic Orchestra, Dr. Ernst Kunwald, who is to succeed Mr. Scharrer next season. He made a very favorable impression, giving ample testimony of sound musical knowledge and fire.

The season ends Sunday, September 30. Monday the opera season begins with "Faust," the Italian opera following in the wake October 7, with "Gloconda." As to concerts, there will be a real avalanche. Mr. Viotta and Mr. Van Zuylen alone are to conduct forty-six concerts with the Resident Orchestra. Mr. Mengelberg ten with the Concertgebouw Orchestra. Joining to this the choral concerts, the chamber music evenings and an unheard of number of concerts to be given by pianists, violinists, singers, etc., it is certain that the coming season will be a deception to those who hope to reap something more substantial than laurels.

Dr. J. DE JONGE.

## Hugo Steinbruch's New Residence.

Hugo Steinbruch, the musical director of the Brooklyn Saengerbund, has reopened his school at his new residence, 206 Eighth avenue, Brooklyn. Instruction is given in piano, violin, voice culture, harmony, composition and ensemble playing. Besides the Saengerbund, Mr. Steinbruch is the conductor of the Elizabeth Maennerchor, Elizabeth, N. J., and he is a member of the advisory board of the Brooklyn Institute of Arts and Sciences. Mr. Steinbruch passed his summer vacation up in Nova Scotia.

The Wiesbaden Opera gave its 150th performance of "Oberon" recently.

MARY  
HISSEM



DE MOSS

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EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, OCTOBER 10, 1906.

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SPENCER T. DRIGGS

BUSINESS MANAGER

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CARUSO has been made an "Imperial and Royal singer to the Court of Austria-Hungary." Anything in it?

THE season opened on Monday evening with Leoncavallo's concert at Carnegie Hall. Après lui, le deluge.

THE Hammerstein opera opening will be postponed from November 17, as originally announced, to December 3.

It is time to worry where you will spend your vacation next summer. The end of the musical season now is only 202 days distant.

THE New York Times alludes to the coming season as "the most brilliant chapter in the annals of American music." Better wait and see.

UPTON SINCLAIR, the author of "The Jungle," intends to play the role of the violinist in the dramatized version of that novel. Will it be canned music?

THERE was a young lady of Leyden,  
 Who detested sonatas by Haydn;  
 Her other strange fad  
 Was equally sad,  
 For she doted on essays by Dryden.

A CABLEGRAM from Berlin reports the colossal success of Rudolph Ganz, who played Emil Paur's piano concerto in the German capital on Saturday evening, under the direction of the composer. The cablegram adds: "Innumerable recalls for player and conductor-composer. Audience and critics alike boundlessly enthusiastic."

A MUSICAL COURIER telegram from Boston says: "At increased prices, the preliminary sale of season tickets for the home concerts of the Boston Symphony Orchestra has been by far the largest in the history of the organization." It appears, then, that the most helpful thing Gericke ever did for the Boston Symphony Orchestra was to leave it.

HERMANN KLEIN is coaching Savage's "Madam Butterfly" company in English pronunciation. It will be remembered that he did the same work for "Parsifal" in the vernacular, on which occasion it was remarked by several experts that "the foreigners coached by Klein sang better English than the singers in the same company who were born here." It is a strange thing that so many American vocalists invent a new language the moment they are called upon to sing in their own.

THE New York Philharmonic concerts will be sixteen in number this season, eight on Friday afternoons and eight on Saturday evenings, as follows: November 16 and 17, November 30 and December 1, December 21 and 22, January 4 and 5, February 8 and 9, March 1 and 2, and March 15 and 16. The soloists so far announced are Josef Lhévinne, Maud Powell, Alois Burgstaller (!), Ossip Gabrilowitsch and Hugo Heermann. The Philharmonic Society will drop the foolish name "public rehearsal" for its afternoon concerts, a reform which THE MUSICAL COURIER suggested many years ago.

SUSAN STRONG, the erstwhile opera singer, is reported to have opened a laundry in London for lingerie de luxe. She told an interviewer that grand opera singing does not pay, because "so many wires must be pulled that a grand opera salary is earned by hard work. I asked myself, Why spend it all in getting engagements?" THE MUSICAL COURIER has warned American girls time and again not to be misled into following an operatic career with its false glamor. The case of Miss Strong should be convincing proof that it is but a short cry from Wagner to the washtub.

If reform parties can succeed in politics, why not start a reform party in music? It is started herewith. Let us begin in New York and reform the "star" opera, the "scratch" symphony orchestras, the bad entr'acte music at the theaters, the poor prices paid to music teachers, the dishonest music criticism, the degradation of art into business, the parochialism of our audiences, the ignorance of the critics, the public indifference toward American musicians, the—whew! let us pause for breath after we have accomplished that much. Hooray for Reform—with a capital R!



# **FORTY-NINTH WORCESTER FESTIVAL.**

**Held at Mechanic's Hall, Worcester, Mass., October 3, 4, 5, 1906—Greatest Success in the History of the Institution—Fine Singers and Fine Performances—Triumph of American Artists—Record-breaking Attendance.**

WORCESTER, MASS., October 3, 4, 5, 1906.  
FESTIVAL ARTISTS FOR 1906.

**SOPRANOS.**  
Louise Ormsby. Viola Waterhouse.  
Margaret C. Rabold. Elizabeth Parkina.  
**CONTRALTOS.**  
Grace Munson. Grace Preston Naylor.  
Isabelle Bouton. Louise Homer.  
**TENORS.**  
Daniel Beddoe. Paul C. W. Dufault.  
**BARITONE.**  
Emilio De Gogorza.  
**BASSOS.**  
Tom Daniel. Frederic Martin.  
Timothée Adamowski. Bessie Bell Collier.  
**PIANIST.**  
Olga Samaroff.  
Albert W. Snow, Organist.  
Arthur J. Bassett, Accompanist.  
Chorus, 400 voices. Boston Symphony Orchestra, 60 players.

## **FIRST CONCERT, WEDNESDAY EVENING, OCTOBER 3.**

Conductor: Wallace Goodrich.  
Overture to the "Occasional Oratorio"  
and  
"ISRAEL IN EGYPT,"  
GEORGE FRIEDRICH HANDEL.

Sopranos.....Margaret C. Rabold, Viola Waterhouse  
Contralto.....Grace Munson  
Tenor.....Paul Dufault  
Basses.....Frederic Martin, Tom Daniel

## **SECOND CONCERT, THURSDAY AFTERNOON, OCTOBER 4.**

Overture, Im Frühling.....Goldsmith  
Aria (Les Pêcheurs de Perles).....Bizet  
Mrs. Rabold.  
Symphonic Variations on an Original Theme,  
Frederick A. Stock  
Concerto, No. 3, in B minor, for Violin.....Saint-Saëns  
Timothée Adamowski.  
Symphony, No. 4, in D minor.....Schumann  
Conductor, Franz Kneisel.

## **THIRD CONCERT, THURSDAY EVENING, OCTOBER 4.**

Conductor: Goodrich.  
"SONG OF DESTINY"  
(After Friedrich Höderlein.)  
For Chorus and Orchestra.  
JOHANNES BRAHMS.  
"REQUIEM"  
(Composed in Memory of Alessandro Manzoni.)  
For Four Solo Voices, Chorus and Orchestra.  
GIUSEPPE VERDI.

Soprano.....Louise Ormsby  
Contralto.....Isabelle Bouton  
Tenor.....Daniel Beddoe  
Bass.....Frederic Martin

## **FOURTH CONCERT, FRIDAY AFTERNOON, OCTOBER 5.**

Symphony No. 7, in C major.....Schubert  
Aria, O Mio Fernando (La Favorita).....Donizetti  
Mrs. Naylor.  
Concerto No. 4, in D minor, for piano.....Rubinstein  
Olga Samaroff.  
The Beautiful Alda and The Saracens, two fragments  
from The Song of Roland.....MacDowell  
Conductor: Kneisel.

## **FIFTH CONCERT, FRIDAY EVENING, OCTOBER 5.**

Overture to Euryanthe.....Weber  
Aria, Cielo e mar (La Gioconda).....Ponchielli  
Mr. Beddoe.  
Introduction and Rondo Capriccioso for violin.....Saint-Saëns  
Bessie Bell Collier.  
Aria, O Prêtres de Baal (Le Prophète).....Meyerbeer  
Madame Homer.  
Peer Gynt Suite for orchestra.....Grieg  
Aria, Honor and Arms (Samson).....Handel  
Mr. Daniel.  
Chorale from Part II of the Christmas Oratorio,  
Break Forth, O Beauteous Heavenly Light.....Bach  
Aria, Mad Scene (Lucia).....Charpentier  
Mlle. Parkina.

Chanson de matin, for orchestra.....Elgar  
Prologue (Pagliacci).....Leoncavallo  
Mr. Gogorza.

Overture to Rienzi.....Wagner  
Conductors: Goodrich and Kneisel.

Splendid programs, extraordinarily good artists, records in attendance and enthusiasm, and glorious weather were the salient features that made the forty-ninth Worcester Festival memorable, and will cause it to linger long and gratefully in the memory.

On the eve of its semi-centennial celebration, this oldest of all annual Music Festivals might have been expected to take a breathing spell, as it were, before that gala event, and to conserve both its energy and its money by limiting the scope of its concerts this year. But that is not the way Worcester does things, it is not the way Worcester raised itself from the obscurity of a mere manufacturing settlement to the dignity of being the second largest city in Massachusetts, and an educational center, the seat of Clark University, Holy Cross College, Polytechnical Institute, three high schools, a State Normal School and two military academies. Some of the other things of which Worcester is proud are its ten public parks, its library—not donated by Carnegie—containing 139,000 volumes, the classical architecture of its public buildings, and its art museum, endowed with \$3,000,000, the fourth richest institution of the kind in America. And in the year 1800 Worcester had only 2,400 inhabitants!

The foregoing facts, extraneous as they may appear to be to the main subject of this writing, nevertheless form the best possible answer to the question often asked in other localities: "Why should Worcester have a music festival?"

The only period during which the festival was not justified began toward the end of the nineteenth century, when the frivolous management which then came into control sacrificed art to sensationalism and inaugurated the vicious "star" system, by means of which a few great names in the operatic world were expected to take the place of serious endeavor and legitimate musical achievement. At first the plan seemed to succeed and large audiences flocked to the festivals, not in order to satisfy their demand for real music, but simply and solely for the purpose of gazing at close range upon the "stars" who had been made notorious by the naive puffing of the public prints all over the country. But in Worcester, as elsewhere, the "star" system proved to be its own undoing. The supply of great names gave out, the pace could not be kept up, and there was left nothing new to offer festival patrons in the shape of sensationalism and meretricious surface display. The public curiosity had been glutted, and the people of Worcester sat back to count the cost and to estimate the artistic benefit of its period of festival orgies. New England conservatism came to the rescue, and the folly of the extravagant "star" system was realized by the sensible element in the managing committee. There were heated times in that body, so history tells, but a compromise was finally effected, by means of which the number of "stars" was greatly reduced and the reckless expenditures for entertainment and advertising were considerably curtailed.

As was to be foreseen, a reaction on the part of the public set in, and the "half a loaf" policy proved to be a disastrous failure. For several years the festival lost all its powers of attraction, and in some quarters the demand grew loud for a complete abandonment of the institution.

Then it was that THE MUSICAL COURIER sent a

special correspondent to Worcester, with instructions to make a thorough study of the reasons for the decline of the festival, and to recommend such changes as would place it permanently on a popular and paying basis, and restore the conditions that existed before the "stars" began to shed their baleful luster over Worcester.

THE MUSICAL COURIER'S advice was very much to the point and consisted of these suggestions: (1) Cut down the extravagant expenditures for entertainment and advertising; (2) put out the "stars"; (3) engage American artists; (4) improve and enlarge the chorus and regard it as the main attraction; (5) make the Worcester Festival a festival for Worcester, with no thought of attracting visitors from outside; (6) endeavor to give good performances with capable artists, and let the opinion of Boston and New York critics go hang; (7) change the committee.

Suffice it to say that whether or not the festival board will allow credit to THE MUSICAL COURIER, nevertheless every one of its suggestions was followed to the letter, with the result that the Worcester Festival at once took on a new lease of life, interest in the undertaking revived as if by magic, the standard of the performances rose almost inconceivably high, and the receipts of the association increased yearly until this season—write it large—THERE WAS A HANDSOME PROFIT OVER AND ABOVE ALL EXPENSES, in spite of the fact that the payroll showed sixteen soloists, sixty orchestral players (Boston Symphony) and two conductors! All the boards of all other music festivals in the world must perforce regard this announcement with awe and admiration.

Most fittingly, the festival opened with Handel, the man who made oratorio famous. His "Israel in Egypt" is a work which glorifies the chorus rather than exploits the solo performers, and in its selection the Worcester Festival gave eloquent evidence of the clean musical spirit which now dominates that community. The oratorio form has undergone many changes since Handel's day, chiefly in the direction of larger and freer methods of expression. The Bible is no longer considered the only legitimate source from which to compile oratorio texts, and modern composers have discarded long ago all pretense of writing their music within the severe regulations that formerly governed oratorio—and were, in fact, prescribed by law. Nowadays it would be difficult, if the label were removed, to tell a modern oratorio from a secular symphony or opera. The severe style has disappeared as completely as the people out of whose times it evolved. Handel is treated paternally by the epigones of today, Elgar, Tinel, Hartmann, Perosi, Urspruch, Bossi, et al., not one of whom would follow his example even if he could. The busy commentators have discovered that Handel plagiarized his best melodies, and soon he will share with Shakespeare the melancholy distinction of not even having written his own works.

Even Philip Hale, who plays the organ in church and ought to rush to the defense of Handel, doesn't. On the contrary, he complains of the length of the old oratorios, and admits thus supinely: "There were heroes and heroines in Handel's day, and there were many in the audiences that listened with delight to his oratorios in their full length. We are a more feeble folk. We are anxious about stomachs and livers, given to all manner of strange diets, eager for fruits, nuts, herbs, interminable chewers of health

food. Handel wrote for men and women filled full with beef and pudding, blood sausages, men of three bottles. We can endure only excerpts from his oratorios."

England, where the Handel cult first started, stood



PAUL DUFAULT.

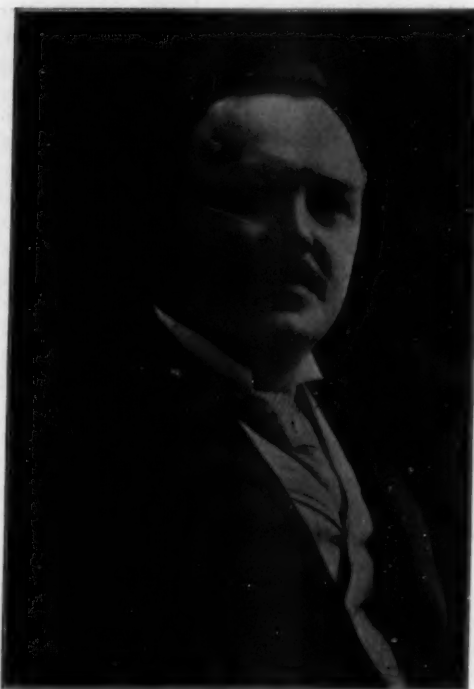
the ridicule and bludgeoning of foreign critics for years, and in spite of the rising tide of romanticism stuck to Handel and the robust oratorio form until a few years ago. But what a change now, since the advent of Elgar, with his mystical texts, operatic choruses, Wagnerian harmonies and Straussian orchestration!

Pushed out of England, Handel will have a hard time of it, and we should be grateful for having been given the chance to hear "Israel in Egypt" at the Worcester Festival—for, when all is said and done, it stands as one of the finest pieces of purely choral writing ever achieved. There is nothing in the whole range of musical literature to surpass the might and majesty of most of the double choruses in "Israel in Egypt." And moderns should remember also that the passages illustrating the "frogs," "hailstones," "darkness," "locusts," etc., constitute one of the earliest and very successful attempts at what we are pleased in these days to call a modern invention—"program music."

Under Wallace Goodrich the chorus had been trained to sing its score correctly, but much of the elemental might that lurks in the music was missing in the actual performance. There were a lack of spontaneity and dash, as well as of volume and union, which contrasted strangely with the really

prised than the visitors, and set down the poor results obtained to nervousness and perhaps over-willfulness on the part of the 400 singers.

Subsequent events proved the correctness of that theory, as the present review will show later on. The psychology of a chorus is a strange thing, and in its workings reveals the indisputable fact that a large body of singers is far from being merely a number of individuals who have familiarized themselves with certain music which they sing at the bidding of a baton exactly as they have been taught. Every choral conductor has at one time or another met with this mysterious suggestive force whose control over his singers seems to be greater than his own for the time being. In "Israel in Egypt" the invisible spirit was there, and the fast parts were hurried, the slow ones dragged, the loud parts were soft and the soft ones loud. Some episodes were beautiful, of course, and beautifully done, but they proved to be the exception, and the whole thing made the impression of a performance which lacked nothing in preparation, but somehow missed fire in all its essential points when the crucial moment came.



DANIEL BEDDOR.

In contradistinction to the chorus, the six soloists, with one exception, handled their parts brilliantly and achieved the real success of the evening, the limited nature of the solo opportunities making this triumph all the more marked. Viola Waterhouse is the possessor of a true dramatic soprano voice, of utmost smoothness and sympathy in all its registers, and she recited her small share of the text with exceptional understanding and authority. The ease of her style and warmth of her voice were emphasized by contrast with the other soprano, Margaret C. Rabold, whose surface delivery and light timbre are not the qualities that make a successful oratorio singer. In the duet "The Lord Is My Strength" this difference in the two sopranos was most conspicuous, and Mrs. Waterhouse's lovely voice sounded the richer against the rather shrill background provided by her partner. Miss Munson's full and vibrant voice had full sway in her two solos, and she sang with that clarity of diction and earnestness of purpose which mark all her public work. The tenor, Paul Dufault, has often been

praised in the columns of THE MUSICAL COURIER for the natural lyric qualities of his voice, and the elegance and finish of his vocalism. Not only were these attributes amply in evidence at the Worcester Festival, but Dufault also developed a tonal volume



TOM DANIEL.

which was a revelation to his many admirers, who had not thought him possessed of the decided power necessary to fill the far reaches of Mechanics' Hall, which acoustically is not the most perfect place in the world. Dufault sang the recitatives with rare intelligence and careful enunciation. The two basses, Frederic Martin and Tom Daniel, are past masters of oratorio art, and their militant duet, "The Lord Is a Man of War," was delivered with such abandon, vim and reality of spirit that the audience behaved as though it could not be assuaged by anything less than a repetition of the number. The voices of the two basses blended to perfection, and the wealth of tonal and dynamic nuance in their performance pointed to painstaking rehearsal and thorough artistic co-operation.

The whole performance was received with huge favor on the part of the audience, and while the lion's share went to the soloists, the chorus and conductor were by no means without warm applause. "Israel in Egypt," it were well to mention, was sung in its entirety at the Worcester Festivals of '91 and '95, and selections from it were given in '82 and '90. Mr. Goodrich "cut" the work very sensibly and judiciously in his performance last week.

At the second concert the conductor's baton was



FREDERIC MARTIN.

brilliant work of the choristers at the initial concert of the festival in 1905. Those who had heard the rehearsal of "Israel in Egypt" were even more sur-



EMILIO DE GOGORZA.

in the hands of Franz Kneisel, the violinist, who thus associated himself again with his old confreres of the Boston Symphony Orchestra. While Kneisel

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ORCHESTRA INSTRUCTION FREE—Nov. 5 (Monday) from 2-4 P. M. WASSILI SAFONOFF, Conducting. For further particulars address THE SECRETARY, 47 West 25th St., New York City



does not pose as a conductor, his long experience in the concertmaster seat has given him a certain knowledge of the technic of leading, and for the same reason he possesses an intimate acquaintance with the ancient and modern symphonic literature.



ELIZABETH PARKINA.

For such works as Schumann's D minor symphony and Goldmark's "Im Frühling" Kneisel does not seem to possess the proper temperament, and his conducting was restrained and lacking both in fancy and in freedom, though he followed the letter of the score faithfully. However, it should be stated that he appeared to give great pleasure to the majority of the audience, and was received with unmistakable enthusiasm. The "Symphonic Variations" by Frederick A. Stock are a charming series of tone pictures for orchestra, revealing their composer as a master of instrumentation, possessed of all the subtle tone colors on the modern orchestral palate. The work does not storm the heavens, it is true, but aims rather to please by means of the ingratiating melody and picturesque handling which grow out of the thematic transformations. Stock's theme is not pretentious, but it leads to results. Many other composers who write variations often exhaust their inspiration with the first and formal statement of their subject. The Stock work will doubtless find its way this winter into the repertory of all our large orchestras. It has been played twice in Chicago, seasons of 1903-4 and 1904-5.

The vocal soloist of the concert was Mrs. Rabold, who sang the aria "Me voila seule dans le nuit," from Bizet's "Les Pêcheurs de Perles," without displaying any decided mastery of either French pronunciation or French style. However, her voice sounded better than in oratorio, and that was something for which to be grateful. The violinist, Timothée Adamowski, suffered from extreme nervousness at the beginning of the Saint-Saëns concerto,



LOUISE ORMSBY.

and in consequence strayed from the pitch and did other things which were no less reprehensible in an artist of his reputation. As he warmed to his work Adamowski improved to some extent, but the initial feeling of uncertainty seemed never quite to leave

the player—or the listener either. Adamowski's tone is pleasant, but very limited in volume, and his technic is fluent, but not infallible. His conception of the concerto lacked that tang of the heroic with which some violinists are wont to invest the first movement. Adamowski's best playing was done at the beginning of the lovely andante and of the final movement. He was warmly applauded by an audience which apparently entertained a very friendly feeling for the man as well as for the artist. The Goldmark overture was heard at Worcester in '93 and the Schumann symphony in '91.

The third concert consisted of Brahms' "Song of Destiny" and Verdi's "Manzoni Requiem," two of the loveliest works in all the literature of choral music. And be it said at the outset that the performance of this program was a thing of joy and a credit forever to the chorus, soloists and conductor. The Brahms number especially was sung with a dematerialization and spirituality of tone that were moving in the extreme. The sombre beauty of the work, with its tinge of mysticism, could not have had a more noble or more inspired presentation. If the Worcester chorus had done nothing else but this one performance, that alone would make them the equals of the best choral bodies in the country. And



OLGA SAMAROFF.

incidentally, if Brahms had written nothing but this "Song of Destiny" there never would have arisen in any land a single man to call him dull or prosy.

The proper atmosphere of beauty having been established, the Verdi "Requiem" came on at the right time. THE MUSICAL COURIER is hardly the place in which to revive the stupid discussion as to whether this work is "churchly" or not. Such hair splitting occupations belong to the diversions of the critics, who lead uneventful lives on the whole, and are always glad to make an outcry against anything which the public seems inclined to accept without asking or taking advice. Verdi's "Requiem" was composed in memory of his friend, the poet Alessandro Manzoni, and any one who is able to listen to those pages of exalted threnody without feeling profound emotion and understanding all the pity and horror and sublimity of death, had better make up his mind that he was overlooked by the Almighty when hearts and souls were being distributed to mortals so that they might appreciate the beautiful when it came into their lives. Why must a "requiem" always be associated with fugued and square cut chorales? Is there nothing dramatic in death, nothing poetical? When the faithful answer those questions satisfactorily, then it will be time enough to

explain the difference between a churchly song of death and the "Manzoni Requiem" by Verdi.

The chorus regarded the work as an old friend, for it had been sung at the Worcester festivals in '80, '81, '84, '88, '94 and '01. In this instance, how-



VIOLA WATERHOUSE.

ever, the old saw about familiarity had no application. The performance of the "Requiem" was ardent, impassioned, vital, and the singers seemed not at all the same body that had performed so listlessly and ineffectively the evening before. From the merest pianissimo in the "Agnus Dei" to the mightiest forte in the "Dies Irae" the chorus showed itself capable of every dynamic shade. The entrances were accurate to a hair, and were accomplished when necessary with the force and impressiveness of a thunderbolt. Loveliness of tone, perfection of phrasing and masterful balance in color, volume and rhythm were the other predominating elements in this remarkable performance, for which the credit should be apportioned equally between the chorus and the conductor.

The soloists were fired with the enthusiasm of the singers behind them, and gave their parts in a manner which Worcester had not heard in all the six performances of the "Requiem." The voices of the quartet could not have been better matched, and the "blend"—that bugbear of all solo ensembles—was smooth enough to satisfy even the most finical ear. Miss Louise Ormsby put her soul in her voice, and the result was a piece of singing whose sincerity no one could doubt. The soprano part of the "Requiem" is a task that requires the highest order of vocalism and interpretative powers of the most versatile kind. Miss Ormsby's resources contain all the emotional registers, and she lavished them liberally on the duet with contralto, "Agnus Dei," and on the final solo, "Libera me." Particularly the lat-



GRACE PRESTON NAYLOR.

ter was as finished and moving a performance as could possibly be imagined, and calls for the highest praise. Isabelle Bouton is an artist who seems to improve with every appearance, a fact due no doubt to the seriousness and thoroughness with which she

goes at her work. Her singing is the acme of refinement, and she controls her naturally large voice with a mastery which represents consummate vocal art. Other opera singers usually find that their stage experience unfits them for oratorio; Madame Bouton, however, has turned it to intelligent account, as was evidenced by the skillful manner in which she used the other voices as a background and then again by the way in which she appeared to melt into the ensemble where her part called for less solo display. This sounds like a simple process, but in reality it is very great art. Daniel Beddoe was said to be suffering from a severe cold, and in truth his middle voice had a slightly veiled quality at times, not enough, though, to hide its innate beauty of timbre. In the upper reaches, the tenor's paradise, Mr. Beddoe literally rose above his cold, for his high tones rang forth with such pristine clarity and courageous durance that the audience went wild and gave him the heartiest ovation of the festival. Aside from his bravura feats, Beddoe also knows how to sing with intelligence and tact, and is altogether a notable figure in that group of gifted Welshmen which has won so prominent a place in the vocal world during the past decade. Frederic Martin sustained brilliantly the excellent impression he had made in "Israel," and his big solo, "Confutatis maledictis," was one of the gems of the Thursday evening concert. He handles his unusually powerful voice with all the ease and flexibility of a prima donna, and his enunciation of the text is at all times a delight.

The Friday afternoon symphony program found the orchestra in a most pitiable condition, for what with rehearsals in the morning, concerts in the afternoon and evening, and two days of hard work with the chorus and soloists before the festival opened, the Boston Symphony men were thoroughly tired, and they didn't seem to mind whether they showed it in their playing or not. Under such circumstances it was little less than cruelty to inflict on them such a tapeworm symphony as Schubert's C major, No. 7. Schumann's mot about the "heavenly" length of the work probably found some radical revision in the minds of the players that afternoon. The audience, too, was tired by the concerts that had gone before, and general inattention on the stage and on the part of the listeners signaled the performance. Kneisel is not a new hand at making festival programs, and he should have displayed better judgment in his selection. A short modern symphony by Glazounov or Saint-Saëns or Strauss' "Don Juan" would have been infinitely preferable, especially as the Schubert work had figured on the Worcester Festival programs of '84 and '95. Mrs. Naylor, the vocal soloist, sang a "Favorita" aria with much exuberance of voice and manner, but not in a style to arouse fervid applause. Olga Samaroff, that pianist extraordinary, furnished further proof of her versatility and eclecticism by contributing a thrilling reading of Rubinstein's warm blooded D minor concerto. Much has been written about the "bombast" and "tinsel" of that work, but it must be admitted that, as Madame Samaroff plays it, the concerto not only convinces, but it also rouses the listener. She piles on the tonal masses in the big climaxes with all the aplomb and daring of the strongest of the male virtuosos, and on the other hand she "sings" the beautiful cantabile parts with a purity and unaffectedness that proclaim her to be a real poetess of the piano. From Madame Samaroff the discerning followers of piano doings expect big things, and she is realizing them rapidly—and modestly. The MacDowell compositions that ended the program are from the composer's early period, but they reveal all that light fancy and piquant orchestration which distinguish some of his later works in the purely lyrical vein. The "Favorita" aria sung by Madame Naylor was heard in Worcester at the festivals of '84 and '95, and the Rubinstein concerto graced the programs of '91 and '02.

"Artists' Night," the joy of the populace, the bane

of the orchestra, and the secret sorrow of the critics, was carried out before an audience that filled every nook and corner of Mechanics' Hall, and overflowed into the halls and onto the stairways at \$1 a flow. Weber's "Euryanthe" overture (heard in Worcester in '80 and '84) opened the proceedings very brilliant-



GRACE MUNSON.

ly, the orchestra seemingly having made up its mind to do penance for its miserable work in the accompaniment of the Rubinstein concerto on the day before. Mr. Beddoe, in better voice than on Thursday evening, sang his operatic aria with all the Italian furbelows and abandon of a Caruso, and was received like that hero of song. Bessie Belle Collier gave a simple souled performance of the familiar Saint-Saëns "Introduction and Rondo." She played like a pupil, and indeed it was understood that she is a pupil of Kneisel. That was the only reason which impartial outsiders could adduce for her appearance on an already overcrowded program of real artists. Madame Homer, who has acquired some distressing personal and vocal mannerisms, essayed the hardest aria ever written for an out and out contralto, and did not enhance her fame in its singing. She was heard to much better advantage in her appearance at a previous Worcester Festival. Grieg's "Peer Gynt" suite was received almost with cheers. Bach's chorale, "Break Forth, O Beauteous Heavenly Light," showed the chorus at its best. Miss Parkina, a young coloratura soprano, sang the mad scene from "Lucia." She has a voice of very agreeable quality and perfectly trained throughout all the registers. Advertised as a protégé of Melba,



ISABELLE BOUTON.

Miss Parkina has copied that songstress in many details with amazing exactness. The younger woman's coloratura has the careful sophisticated quality of Melba's, and she is like her patroness also in the rigid emotional restraint which she exercises over

herself. There were moments of coldness, but there were also moments of great beauty. At no time was the voice large, but it is of a timbre that carries. Miss Parkina caught the fancy of her audience and won a double encore. On the whole, it is not a bad recommendation to be a fairly faithful copy of Melba, or a "pocket Melba," as some one called her at Worcester. Elgar's "Chanson de Matin" (why not "Morning Song"?) is a melodious bit for the groundlings. Emilio de Gogorza, always admirable in his bearing, suave in his art, and modest in his triumphs, is a prime favorite in Worcester, and his intense and realistic singing of the "Pagliacci" prologue brought him a thunderous ovation and a double encore. He and Miss Parkina were the only artists at the festival who were thus honored. Wagner's "Rienzi" overture ended the festival in a blaze of glory and sonorous melody. The musicians tore away from the hall, for they had six minutes in which to catch the trolley for Boston. The vast audience filed slowly out in front. The committee "sat in the counting house, counting out its money." They were happy; everybody was happy. The festival of '06 was over; long live the festival of '07!

It will be a grandiose affair if early rumor is to be believed.

LEONARD LIEBLING.

#### Notes of the Festival.

The members of the committee say that the sale of season tickets and the attendance at the concerts have been the largest in the long history of the Worcester festivals.

The only change in the old Bay State House this year was that left by the guests.

Some of the well known out of town musical people who attended the festival were Hale and Tucker, of Boston; Dr. Jordan, of Providence; Hood, of Nashua, N. H.; Bertha Cushing Child; Mollenhauer, of Boston; Will S. Monroe; Kronberg, of everywhere; Helen Allen Hunt, etc.

Paul Dufault used to live in Worcester, and his local friends are legion. His photographs were "starred" in all the shop windows of Main street and attracted large crowds of "I used to know him." Dufault was at one time a dentist, and that doubtless accounts for his "pull" now with his audiences.

After Tom Daniel's hit on the first evening, he was immediately engaged by the board of management to sing an interpolated number at the "artist night" concert.

Daniel Beddoe arrived in Worcester with a bad cold, but his singing seemed none the worse for his physical indisposition.

The program book of the festival, prepared by Arthur Mansfield Curry, was an excellent work, well fitted to serve as a model for "program annotators" elsewhere. Two of the most striking passages were as follows: "A dry analysis of Schumann's D minor symphony would detract from rather than help the understanding." "It is a significant fact that as yet Brahms' works have largely escaped the flowery explanatory programs given to many of Beethoven's works."

Dr. Jordan has booked Daniel Beddoe and Louise Ormsby to sing Elgar's "King Olaf" in Providence December 27.

The Bohemian Club, following its annual custom, kept open house on the second night of the festival, and entertained many of the visitors with viands and drink, dispensed by Albert Fremont Simmons, prince of hosts, and world's champion manipulator of the chafing dish.

Carrie King Hunt, former Worcester correspondent of THE MUSICAL COURIER, gave a post-concert



supper at her home on the last evening of the festival. A number of artists were present.

Manager G. W. Stewart, of Boston was a visitor at the festival.

Arthur Foote, the composer, "shook hands with friends," as the country daily would say.

Madame Homer and her husband came from Cape Cod, where they had been spending a vacation of four months.

One auditor remarked that the Worcester festivals ought to end with the celebration of the fiftieth next year; and another said that the half century figure should spur the city to provide greater festivals than ever in the future. Common sense seems to suggest the continuance of the festivals so long as they earn at least expenses or result in only trifling deficits. This will be the case just as long as the committee has the courage to keep away from engaging operatic "stars." They are not needed at festivals, as the size of this year's audiences in Worcester has demonstrated convincingly.

Segal, the excellent critic of the Springfield Republican, was an interested listener throughout the five concerts. His sister, Mary L. Segal, wrote the best local reviews of the festival published in Worcester.

Wallace Goodrich, who is a strict churchman, was reported to have been much shocked because one of the female soloists said "damn" at a rehearsal. Up to the moment of going to press it has been impossible to ascertain whether the lady swore at the conductor or at herself.

Olga Samaroff excited the local reporters by exhibiting to them the tiny Virgil clavier, in box form, which she carries about on her travels, for practice in the trains. "Now I know why Sarasate wears a little gold fiddle as a watch charm," said one of the scribes.

"What language is that?" an old man in the last row asked his daughter, as the "Requiem" was being sung. "Italian, I think," answered the girl, with unconscious humor.

De Koven's new comic opera, "The Student King," with Abarbanell and Von Seyffertitz, played to packed houses in Worcester all the week. Every one who has heard the work declares in it De Koven has gone even beyond the high standard he set in his "Robin Hood."

Frank Daniels, who played in "Sergeant Brue" at one of the theaters here, dropped in at the Friday afternoon concert and heard Schubert's symphony. "It's longer than a Beethoven symphony," he said, "but not quite as thick."

Frederick Martin looked at the bill of fare and saw, among other things, "Eggs à la Meyerbeer" and "Eggs à la Rossini." "I would like some eggs à la critic," ordered the basso, winking at his friends. The waitress brought them roasted.

On the strength of her splendid performance at the opening concert of the festival Mrs. Waterhouse was at once offered a return engagement in Worcester to appear there later this season in Dvorák's "Stabat Mater," "Messiah" or "The Seasons."

The Saturday morning train from Worcester was the Boston Express, and aboard it were Gwilym Miles and Edward Johnson, who had left Bangor, Me., the night before, after assisting at the opening of the festival in that city. The meeting between the Bangor and Worcester Festival factions was an enthusiastic one, and the chief conductor of the train remarked that he had seldom been called on to carry

a more valuable cargo of vocal ability. Gwilym Miles' colleagues laughed all the way down to New York over his telling of the manner in which he and Johnson had led a male quartet at the hotel in an impromptu concert demanded by a throng of devoted Bangorites. The selection was that chaste concerted number, "The Old Oaken Buck-et," and the success was said to have been phenomenal.

Paul Dufault was another of the festival singers whose good work found immediate practical recognition in Worcester. The local Oratorio Society engaged him on the spot for one of its forthcoming important concerts this winter.

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#### AN OPPORTUNITY FOR NATIVE COMPOSERS.

PHILADELPHIA, Pa., October 8, 1906.

The prize of \$500 offered by the Strawbridge & Clothier firm of Philadelphia for the best written cantata on a patriotic subject will undoubtedly have a very beneficial effect on native composers. However, it is not the American musician who is deficient in musical ideals, or ideas, it is the American people collectively by whom the American musician is encompassed and environed with a depressing, unsympathetic atmosphere of indifference, that in its effect is the stultifying destroyer of creative genius. The attitude of the American people toward art is the attitude of the unappreciative; this diversified utilitarian nation has not arrived at the dividing line where art, ceasing to be a luxury, becomes a necessity. So it is to the credit of any firm or individual who champions the cause of the native composer. Notwithstanding unpropitious conditions the American composer has delved deep in the realm of tone and taken his respective place in the pilgrimage to Parnassus, through the various forms of composition, though the cantata form seems to have been the least considered. But, with prize offering, encouraging returns have always been the result. Dudley Buck, whose "Legend of Don Munio" was sung at the Philadelphia Academy of Music and at Willow Grove Park by the Strawbridge & Clothier Chorus this past season, was the recipient of a \$1,000 prize offered by the Cincinnati Music Festival Association, some years ago, for his setting of Longfellow's "Golden Legend" for solo, chorus and orchestra.

George W. Chadwick was awarded the \$300 prize offered in 1833 by the National Conservatory of Music of New York City for his third symphony. William Wallace Gilchrist, to be one of the judges in the Strawbridge & Clothier prize composition offer, was started on his career as a composer by the Abt Society awarding him two prizes (in 1877) for men's part songs. Later, Mr. Gilchrist won prizes from the Mendelssohn Glee Club and Cincinnati Festival Association also. These few instances, recalled on the spur of the moment, illustrate the fact that prize offering awakens a new and stimulating interest among composers, and bring to light many manuscripts completed and laid away awaiting the psychological moment for presentation, which usually comes in the form of competitive prize offering, local or national. The libretto selected by Strawbridge & Clothier has been especially prepared, and meets with all requirements, leaving the musical treatment only to be considered by the judges. While the use of this especially written libretto is recommended, it is not compulsory, the musical settings of any other libretto of a purely American character will have full consideration.

#### Ganz Wins Triumph in Berlin.

(By Cable to THE MUSICAL COURIER.)

BERLIN, Germany, October 7, 1906.

Rudolph Ganz made tremendous hit last night in one of the biggest pianistic successes in recent years. ABRELL.

#### The Guilman Organ School Reopened.

The Guilman Organ School was reopened yesterday morning with the largest enrollment since its organization eight years ago. William C. Carl, the director, has been busily occupied during the two weeks since his return from Paris, meeting new students and attending personally to the final details before the beginning of actual work. The entrance examinations were held yesterday morning, at 10 o'clock, and students are now arriving from distant points and getting located. The regular course will be supplemented with several important innovations this year, and the work, as already described in these columns, is invaluable to the organist. The faculty, in addition to Mr. Carl, who instructs each student on the organ, will include: Howard Duffield, D. D.; S. Archer Gibson, George Ashdown Audsley, Gertrude Elizabeth McKellar and Gustav Schlette.

# A LETTER FROM HENRY RUSSELL.

NEW YORK, September 29, 1906.

To The Musical Courier:

DEAR SIR—Purely as a matter of form, I think it is well to let you know that I read the letter published in your last issue and signed by my friend, Franco Fano. His statements are perfectly correct, in so far that in his capacity as sole agent for the San Carlo Opera Company he has nothing whatever to do with the private disputes which may arise from the desire of other people to claim the right to use that title. It is not my purpose, however, to enter into any fresh argument on this subject, seeing that it can be of no possible interest to the public at large. Operatic managers are too much inclined to think that their private disputes and grievances have any real importance outside of themselves. The musical public is only really concerned with the actual doings of an impresario, and, if the truth could be told, it is more or less indifferent to personalities.

The point that I want to make clear to the numerous readers of THE MUSICAL COURIER is, that there is only one legitimately incorporated company known as the San Carlo Opera Company. Further, let it be understood that it is this organization which will open a ten weeks' season at the famous French Opera House of New Orleans, after which it will visit the great musical centers of the United States, passing from coast to coast, and revealing in the transit, I trust, the greatness of its organization and the perfection of its ensemble. When in 1904 I formed the San Carlo Opera Company in Milan and took it to the Covent Garden Opera House, London, my friend, Signor Caruso, very kindly consented to join its forces, and he, together with Miss Alice Neilsen and other eminent singers, gave performances of "Bohème," "Rigoletto," "Carmen," etc., at popular prices, and the London press was unanimous in declaring them unequalled and unsurpassed for the perfection of the ensemble and the beauty of the singing. It was in the midst of these brilliant successes that, through the medium of the Marquis de Sovral, I had the honor of being called to Windsor Castle for the purpose of submitting a program to their Majesties, the King and Queen of Portugal, who subsequently honored the San Carlo Opera Company by a visit to Covent Garden Opera House. On this occasion the gala performance consisted of acts from different operas, in which M. Victor Maurel, Angelini Fornari, Alice Neilsen and other eminent artists took part. As the director of the company, I had the gratification of being congratulated upon the remarkable success of the evening's performance, and I cite this as only one of the many instances which has rendered the name of the San

Carlo Opera Company a byword in the house of every music loving person.

Imitation is the sincerest form of flattery, and after all, from this point of view, I ought to be congratulated that the Covent Garden authorities have decided to call the company which will sing during their autumn season by the same name as that which I gave my company two years ago. Many people are actually asking where are the artists coming from. When it is realized that three of the world's greatest companies will soon be on the high seas speeding their way to invite the criticism of the mighty public of this great country it will not be surprising to learn that Italy and France have been denuded of their most prominent talent. Mr. Conried's brilliant list of singers reveals the famous names of Madame Sembrich, Eames, Schumann-Heink, Caruso, etc., while Mr. Hammerstein announces such celebrities as Madame Melba, Signor Bonci, Signor Bassi, etc. I, too, am happy to inform the public that I have been able to strengthen the forces of the San Carlo Opera Company by inducing Madame Nordica, Miss Neilsen, Signor Constantino, Signor Campanari and other great artists to add their names to the long list of singers, which was published in your columns a few weeks ago. It is superfluous for me to make any comment upon my acquisition of so great and gifted a singer as Madame Nordica. The conspicuous part which she has played during the evolution and development of operatic art in Europe has rendered her name immortal among the great singers of the world. She is the one prima donna who may be truly said to have had two personalities, two careers and almost two voices. For those who are only acquainted with Nordica's superb impersonation and interpretation of the great Wagner roles, I think it will be a revelation to hear her sing such parts as Tosca, Adrienna Lecouvreur, Il Trovatore and Traviata. Only the day before yesterday I had the privilege of spending the afternoon at her beautiful home in Irvington, and she sang the whole first act of "Traviata" with a brilliancy of execution, a lightness of touch, and an almost incredible perfection of technique, which made one marvel as one realized that this same Nordica was the great Brünnhilde of the century. It would scarcely be in good taste for me to make any further comment upon the artists who will appear with the San Carlo Opera Company, although I think my reputation as a musician entitles me to some expression of opinion. The fame of Constantino as the greatest living Spanish tenor has already spread from end to end of the musical world, and it is not too much to say that when we

add to his name those of Caruso and Bonci, America is in a position to state that three of the world's greatest tenors will be heard in the United States during the next six months.

In conclusion, I anticipate a really hearty welcome from the intelligent American music lovers for the San Carlo Opera Company, and I think that they cannot fail to be gratified at the prospects of hearing such an organization, with such stars, with the highest priced seats in the theater at \$3. I trust through this letter to have made it clear to your readers that the only important outcome of any interest to them of the lengthy correspondence which has appeared in your columns regarding the San Carlo Opera Company is, that this company will positively visit the United States under my direction, and that it is the only legitimate company of that name which exists according to the laws of the United States.

Yours faithfully,

HENRY RUSSELL.

## VERDI AND SAINT-SAËNS NATAL DAY.

Yesterday, Tuesday, October 9, Camille Saint-Saëns, the distinguished composer, pianist and organist, celebrated his seventy-first birthday. Giuseppe Verdi was just twenty-two years old on the day when Saint-Saëns was born at Paris, in the year 1835. The illustrious Italian, whose memory will be especially honored in New York this week by the unveiling of the new Verdi monument, made his advent at Roncole, October 9, 1813, in the same year and about four months and a half after Wagner. Verdi passed away January 27, 1901, surviving Wagner by nearly eighteen years. Saint-Saëns has lived nearly his whole life in the gay city where he first opened his eyes. The perennial youthfulness of this distinguished Frenchman is as remarkable as his versatility as a composer and virtuoso. His career also would seem to refute that precocity in youth is a sign of early decay. One biographer states that Saint-Saëns could play a Grétry opera from the score at the age of five. So wonderful were his talents that he was admitted as a pupil to the Conservatoire at the age of seven. His lifelong residence in Paris also indicates that if a prophet is great enough he is sometimes honored in his own country. As is generally known, Saint-Saëns is soon to sail for New York to begin a tour of the United States. He is to make his first appearance in New York at the opening concerts of the New York Symphony Orchestra, at Carnegie Hall, on November 3 and 4. At these concerts Saint-Saëns will play one of his own piano concertos with the orchestra, under the direction of Walter Damrosch.

# CLAUDE CUNNINGHAM

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# THE MAINE MUSICAL FESTIVAL.

BANGOR, Me., October 6, 1906.

"Come stay at our house during the festival." "We will all go together to the festivals." "What night are you going to the festival?" "Our school is going to the festival Saturday matinee." "Children of seven—two different schools are going to the festival on different days." "No choir meeting this week, for we are going to the festival." "Guess we will not hold prayer meeting this week, for the festival concerts will do as much good. Have been saving for the past three months in order to be able to hear every program of the festival." "Yes, we carry an entirely different class of music these days since the festival boom." "Have had a season ticket every festival during the ten years." "Order out special cars for the festival." "We go to the pay rehearsals, as we cannot afford the concerts." "We must have the children hear the festival programs." "I feel as if I had taken a year's lessons after the festival." "Have sung in every festival program for the past ten years." "She never took music lessons until after the festivals." "I used to think I could not afford the money for the festivals, but since I have given up some bad habits, I can easily go by saving up." "The town is all different since the festivals came."

Imagine the wake of blessedness that follows in the path of a music festival. Imagine ten years of such musical progress in one section of the country. Imagine the new births of goodness, talent, knowledge, culture and uplifting artistic activity. Imagine the help given to music stores, to schools, to teachers of music, to choirs, and to public school music. And, the community, what changes for the betterment of humanity! The whole town talking of the festival, as indicated by the expressions, briefly noted down in the preceding paragraph.

To the management of the Maine festivals, to William R. Chapman, the musical director, and to the army of musicians and singers who help in the work, many happy returns of the decade; with hopes for continued prosperity!

On the programs of the five concerts of the Maine festivals, for 1906, were fifty numbers, vocal and instrumental. Of the fifty numbers, fourteen were orchestral, ten choral, two orchestral and choral, one orchestral, choral and solo, one orchestral, choral and quartet, one ladies' chorus, one orchestral, choral and sextet, one male chorus and solos, one male chorus, thirteen solos, one oratorio, and one cantata. Three numbers were directed by their composers. Three numbers were by Russian composers, ten by Italians, nine by French, five by Americans, two by English, and the remainder by German, Swede, Belgian and Hungarian composers.

Twenty soloists contributed their share to the success of the festival. Eight of the soloists and the orchestra, heretofore of local talent, were brought from New York, members of two of the New York orchestras.

The programs included four overtures: "1812" "Der Freischütz," "Mignon" and "Carnaval Romain." Other orchestral numbers were: the last two movements from Tchaikowsky's symphony "Pathétique," two movements from Beethoven's seventh symphony, Liszt's second rhapsody, Tchaikowsky's "Italian Capriccioso," and his andante op. 2; "Danse Macabre," by Saint-Saëns; "Salut d'Amour," by Elgar. The choruses were the "Hallelujah," from "The Messiah"; "Awake, Awake," by Benoist; Festival Hymn, Chapman; "Anvil Chorus," from "Il

Trovatore"; "Salutation," by Jacobsen; "Evening," by Lassen; "Fair Scene," from "Faust"; "A Vision," by Neutwich; "The Beetle and the Flower," by Veit; "Morning," by Benoist; "Hail Bright Abode" (chorus and orchestra) and others, in part with solo voices.

The works directed by their composers were the Festival Hymn, written for this tenth festival by Mr. Chapman (the words by his sister-in-law); Chapman's "Ave Maria," sang last winter at a concert of the Rubinstein Club, in New York, and a festival march, by James

Greene, Howard R. Stevens, Llewellyn B. Cain, Harry W. Eustis.

In Bangor—Grace Buzzell Brown, Sophie M. Dunton, Mabel Hanson, Mrs. J. M. Bright, Mrs. A. B. Taylor, Mrs. C. E. Tilton, Mrs. J. H. Eldridge, Aline Glass, Margaret A. Daley, Alice E. Hanson, Mrs. Neil E. Newman, Joseph M. Bright, Martin M. Fitzgerald, Harry R. Pote, Emily Merrill, Mrs. J. A. Anderson, Marion M. Parsons, Helen MacQuinn, Mrs. W. A. Nelson, Harriet L. Stewart, Walter A. Gordon, Cyrus D. McCready, George S. Silsby, Willard E. Barrows, Timothy E. Shine, Harry W. Libbey, Neil E. Newman, Fred. H. Clifford, Willis I. Bunker, Byron E. Roberts, William A. Palmer, Charles H. Hubbard, Robert T. Clark.

Mae Silsby and Mrs. G. S. Davis were the accompanists.

Portland, Lewiston and Auburn, Rockland, Bath, Brunswick, Farmington, Freeport, Yarmouth, Berlin Falls, Biddeford and Saco, Kennebunk, Rumford, Bethel, South Paris, Boothbay Harbor and Richmond are the Maine towns which contributed their musical values to the Western Division or association. Bangor, Old Town, Augusta, Waterville, Skowhegan, Machias, East Machias, St. Croix, Houlton, Ellsworth and Bar Harbor for the eastern half. Each of these places has its own festival chorus, president, conductor and officers.

These divisions united and contributed offerings of their yearly study and rehearsal to the musical festival. Imagine the effect upon each of these towns and their sections through the stirring activity of preparation, augmented each autumn by the meeting together at the head centers.

The officers of the Bangor Division are today those of the first election ten years ago. Think of the steady prosperity, the building of a special festival hall, seating 3,000, with splendid acoustics, a large stage, lighted by electricity, properly heated and ventilated, is one of the prides of a town of 25,000 inhabitants. Poor old Washington, D. C., without a place for music to lay its head!

The names of the officers of the parent association, with the board of patrons, a proud list, follows:

## EASTERN ASSOCIATION.

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George S. Chalmers, clerk and treasurer.

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Hon. John D. Long, Washington, D. C.; Hon. William P. Frye, Lewiston; Hon. Eugene Hale, Ellsworth; Hon. Charles E. Littlefield, Rockland; Hon. Edwin C. Burleigh, Augusta; Hon. Arthur Chapin, Bangor; Hon. J. M. Higgins, Ellsworth; Hon. Albert W. Butler, Rockland; Hon. C. W. Abbott, Waterville; Hon. John M. Fletcher, Belfast; Hon. James Walker, Gardiner; Hon. L. W. Stone, Biddeford; Hon. J. F. Hill, Augusta; Hon. Llewellyn Powers, Houlton; Hon. Charles F. Libby, Portland; Hon. William



WILLIAM R. CHAPMAN.

Wight; "Elijah" was the oratorio heard at the festival. The arias sung were from "Gioconda," "Rigoletto," "Ernani," "Il Trovatore," "La Bohème," "Titus," "Penelope," etc.

Mr. Chapman was director-in-chief. Schumann-Heink, Rider-Kelsey, Edward Johnson, Clifford Wiley and Gwilym Miles formed a "home group" (we really own Schumann-Heink). Mlle. Duce, Signor Barile and Signor Campana were the foreign singers; Mrs. Taylor, Miss Drinkwater, Mrs. Duncan-Barney, Miss Hawes, Mrs. Homsted, J. F. McNichol, H. R. Goodwin, Thomas Henderson and Millard Bodowin were the local soloists.

The following soloists appeared in concerted numbers:

In Portland—Lou Duncan Barney, Grace Farrington Homsted, Julia E. Noyes, Emma H. Morse, Susie G. Coffin, Margaret Cloudman, Jane B. Morse, Alice D. Goudy, George E. Smith, Walter Henderson, Thomas M. Henderson, Arthur L. Douglass, John D. Pennell, C. Ronald

T. Cobb, Rockland; Hon. F. O. Beal, Bangor; Hon. Charles H. Randall, Portland; Hon. Frank W. Robinson, Portland; Hon. William H. Newell, Lewiston; Hon. Nathan W. Harris, Auburn; Hon. Joseph Torrey, Bath; Hon. Samuel L. Lord, Saco; Hon. D. A. Sargent, Brewer; Hon. George A. Safford, Hallowell; Henry L. Chapman, Brunswick; J. P. Bass, Bangor, and E. A. Noyes, Portland.

#### Concerts of the Maine Festival.

They call Maine cold. The climate may be in winter, but the Bangor audience certainly is not. Rarely may one



Photo Copyright by Marcéau.  
MME. SCHUMANN-HEINK.

witness the animation exhibited by the listeners at the opening concert, Thursday evening, October 4. The big auditorium was filled with well looking, happy people, in some cases whole families, gathered from a radius of 100 miles. They were there on time, too. They did not talk during the performance of the music. The applause was warm, but not insincere. Encores were invited, but not demanded.

The work of the concerts reflected credit in general. William R. Chapman was at his best, all said. Warmed by the expressions of appreciation and good will, his temperament had full sway. In his own (Chapman's) Festival Hymn, in Benoist's Waltz Song, in "Awake," and in the "Anvil Chorus" Mr. Chapman was especially buoyant. The Hymn was received with hearty favor. The composer-



GWILYM MILES.

conductor got an ovation. The musical support was most effective.

For the opening number of the concert the overture from "Mignon" was performed. Mile. Duce sang the grand aria from "Gloconda," and an aria from "Aida," as an encore, the soprano part in one scene from "Il Trovatore" and in the sextet from "Lucia." The singer disclosed intense

dramatic temperament and vocal power. Signor Barile sang like an artist, after the Neapolitan fashion, the Count's song from "Rigoletto," the tenor part in the Tower Scene from "Il Trovatore" and the part of Edgardo in the "Lucia" sextet. His "Rigoletto" number was repeated. Campana made a sensation in "Oh de Verdi Anni," from "Ernani," and the Toreador song, from "Carmen," as an encore. If this is a foretaste of his season, Mr. Hammerstein is to be congratulated in having Signor Campana.

The "Hallelujah Chorus," Thomé's "Ecstasy" and "Aubade," by Lacombe, were the other numbers, all given and received with enthusiasm. A happy speech by the president, F. O. Beal, of Bangor, in which he highly commended the work that had been accomplished, added greatly to the interest of the music.

The interior of the auditorium was adorned with draperies and colored electric lights. In one group a lady was weeping, overcome by the emotion of the hour, her family consoling her. Such emotion is justifiable, particularly when the onlookers recall the excitement aroused by thievish and vulgar card games, the Wall Street lunacy and intoxication. Maine, by the way, is a prohibition State. Long live Maine!

The second concert, October 5 (matinee), was Clifford Wiley's. The popular baritone crowned himself with glory with the large audience, a remarkable afternoon one, including as before a large number of men.

"Il Balen," recitative and aria from "Il Trovatore," was the center of this attractive vocal list, suiting admirably his voice, vocal style and personality, and showing at best his many qualities, of which not the least was a clear and distinct enunciation. This was set in a number of charming songs, by Henschel, White, Worden and Browne, each followed by from one to three encores and as many recalls. Director, orchestra, chorus and audience united in testifying to Mr. Wiley's endowments. He remarked that he never felt more like singing, and was never more glad that



CORINNE RIDER-KELSEY.

he did. He was accompanied by piano and orchestra. Mae Silsby was piano accompanist.

The Festival Chorus sang Heinrich Jacobsen's "Salutation" and Lassen's "Evening," showing beneficial results from the previous concert as rehearsal. The work was especially good in the Lassen number. The men's voices were a telling feature there. Attack and response were more vivid, and both numbers were greatly enjoyed.

The orchestra did its best work so far in the Beethoven seventh symphony movements and the last movement of the Tchaikowsky "Pathétique." The accompaniments, especially for the "Trovatore" number, were admirable. The "Salut d'Amour" of Elgar was played as an encore to Thomé's "Ecstasy" at the previous concert, and a bit of it as encore to itself this afternoon.

The same earnestness of attention, warmth of applause, discriminating remarks, and general expressions of pleasure and enjoyment which marked the last performance accompanied and followed this. The weather perfect Indian summer.

"All Bangor" was at the performance of "Elijah" on the evening of October 5, directly or indirectly, in person or in spirit. Touching sacrifices were made in store, household, sick chamber and nursery by these good New England people in order that the friend or relative should be the one to "go up to the Auditorium." It seemed as if the whole country were in town. Shops did big business throughout the day. A constant line of cars moved back and forth over the road to "headquarters," a long distance, by the way. Sometimes crowds streamed over the sidewalks, the weather so delightful that hatless hair and elbow sleeve arms were largely in evidence. Concert dress, framed in brilliant Maine autumn foliage, made picturesque souvenir for the eyes. One might have imagined a fair, exposition or balloon ascension the point of interest. It was "just music!"

The Auditorium was again thronged. There was the greatest animation in taking places, meeting and discovering friends, comparing notes and examining programs; just as at a fair or a campmeeting. Men, old ladies, young men

and women, and many children crowded in. The chorus, larger than ever before, had an overflow of two rows of the balcony. The solid bank of singers, filling the entire width of the stage end, was a spectacle not duplicated perhaps in American music life. All were keen with anticipated pleasure as Mr. Chapman and the soloists took their places, amid resounding cheers.

Madame Rider-Kelsey, in blue, Frances D. Anderson and Mrs. A. B. Taylor, of Bangor, in white; Edward Johnson, fifteen pounds heavier after his European trip, and Gwilym Miles, valiant and smiling, were all known and admired



EDWARD P. JOHNSON.

directly or by reading of them and seeing their pictures. Analysis of the oratorio with words, parts and singers' names further helped the general intelligence and did justice to the thoughtfulness of Mrs. Chapman, a marvel in these directions.

Mr. Miles did able work with varying sentiments and heavy vocal demands of his number; in majestic prophecy of disaster and the cause thereof, in sympathy with sorrow or rejoicing of the widowed mother, in the fervent treatment of her child, in derision, faith and inspirational appeal dealing with the idolaters and with Omnipotence, in the flood of joy over the demonstration in later discouragement, in return of faith and gladness, and in his final ardent gratitude to the Source of all Good. In all these, and when over hurried once or twice, the basso gave evidence of abundant resource.

Mr. Johnson gave with deep feeling, and producing a like impression, "Render Your Hearts and Not Your Gar-



CLIFFORD WILEY.

ments," "If With all Your Hearts," the warning to Elijah, and particularly in "Then Shall the Righteous Shine." Also, in recitative and concerted work. He looked well and seemed at home throughout.

Madame Rider-Kelsey was in best form, showing, to those who knew her, great improvement in voice, style and general conception, and winning appreciation throughout.



As widow, and as queen, she was much admired, especially in the beautiful "Hear Ye, Israel" and in concerted numbers.

Mrs. Anderson, a local favorite, very young, and home taught, produced more than an impression, a genuine sensation, by a surety and clearness of conception, by real understanding of sentiments sung, a rare impersonality and a peculiarly appealing quality of contralto voice. In the various Angel passages, in ensemble, in "Woe Unto Him," and in "Oh, Rest in the Lord, this young singer was unusually effective and held the audience breathless.

Mrs. Taylor sang the few lines of the Youth in the high, clear, sweet soprano required. The trio, "Lift Thine Eyes," quartet "Cast Thy Burden on the Lord," etc., and in various, recitative and strife passages, all the singers seemed well prepared and united in feeling. All were in good voice. Perhaps the only remorse at the close was by the soprano of the chorus, who sang into a Chapman rest, and wished afterward that she had never been born.

A noticeable feature of the choral numbers was that those representing dramatic human emotion of rage, sarcasm, fear, bitterness, triumph, despair, etc., were well done.

An added impetus was given to the audience at this performance by the announcement of the arrival in town of Mme. Schumann-Heink, and her appearance for the following evening. The large crowd cheered President Beal and the director to the echo, and left the building delighted, lifted and uplifted in mind and heart.

Numbers from the works of Tchaikowsky, Wagner, Gounod, Donizetti, Berlioz, Lassen, Nentwich, Heinrich, Jacobsen, Leoncavallo, made the program of the fourth concert of the Maine Festival, in Bangor, October 6, matinee. In the evening, Mozart, Berlioz, Liszt, Saint-Saëns, Bruch, Carl Busch, Ardit, Andre Benoist and William R. Chapman were the composers.

In the afternoon the orchestra played the "1812" overture, Tchaikowsky's "Italian Capriccioso" and andante, op. 2, and Berlioz's "Carnaval Romain." The chorus sang Jacobsen's "Salutation," "Hail Bright Abode," Nentwich's "Vision," "Evening," by Lassen. Signor Barili sang the "Salve d'Amour," from "Faust," and romanza, from "L'Elixir d'Amour." He repeated the "Rigoletto" number as one encore, giving a song with piano accompaniment for the second. Signor Campana sang the "Pagliacci" prologue, with encore. Both were many times recalled. Changes of program occurred owing to prolonged rehearsal in the morning.

After this concert, a sort of "love feast" was held on the stage of the Auditorium, when speeches were made by President Beal, Mr. Wardley, Mr. Chapman and Mrs. Chapman. Nothing could exceed the warmth of expression of gratitude and appreciation of the director by the officers of the society, who publicly asked him to promise to be their director for life.

Mr. Chapman spoke of advanced work, of progress, duty, his passion for this work, and affection and praise for his coworkers throughout the State. He named "Samson and Delilah" as a work to be immediately taken up, simultaneously with the appearance in this country of the composer Saint-Saëns. Also Hiller's "Hymn of Victory." He also urged the study of light opera and its production in costume by the various choruses, as means of interest and of funds. Mrs. Chapman's talk was so drowned in cheers, applause, handkerchief waving, etc., that not a word was heard. She was finally surrounded by chorus, officers and friends in such a way that she was completely lost to sight, and nobody knows what did happen.

In the evening Schumann-Heink, great artist and popular personality, was the attraction, despite all efforts to remember music or composers. The fascinating Rosa Duce and Signor Campana shared the program applause and honors of the occasion.

Schumann-Heink sang the aria and recitative from Mozart's "Titus," an aria from Bruch's "Penelope," "Heil Strahlender Tag," from "Odysseus"; Liszt's "Three Gypsies," and the Ardit "Bolero." There is no need to describe the applause, recalls, encores, and general enthusiasm following the singing of these numbers by Schumann-Heink.

Mlle. Duce sang the soprano solo with female chorus in Mr. Chapman's "Ave Maria," and the Wagner song given previously as encore. Signor Campana was again all that was delightful in the Busch cantata, "Paul Revere's Ride." The male chorus alone sang "Love Will Conquer All." Both artists and the choruses, admirable at all points, had no end of applause. Mr. Chapman was again rewarded as composer and director by the request made for his "Festival Hymn." It replaced another number. The march from Goldmark's "Queen of Sheba," Saint-Saëns' "Danse Macabre," and the "Carnaval Romain" were orchestral numbers.

In such diversity of musical form was evidenced the control had by the director and his big organization over varying musical material, in people, in composition and in expression. Seemingly unwearied by incessant three-day effort, and facing similar experience next week in Portland, the man's nervous force, magnetism, energy,

geniality, and looks remained intact at this, the close of the "first half."

FANNIE EDGAR THOMAS.

### MAX DECSI, VOICE SPECIALIST.

Max Decsi is a living proof that merit must succeed in the end. Beginning his work here unostentatiously, without blare of trumpet, he is perhaps one of the most successful teachers of recent times. Although it is unnecessary for us to go into detail regarding Decsi and his work, much inquiry as to the methods and personality of the man suggests this. He gets results, and the large number of his professional pupils on the operatic and concert stage, as well as in various churches, all certify to these results.

Decsi is a born teacher. A man of great powers of concentration, taking pride in his life work, an enthusiast, with the sensitive, artistic temperament of the Hungarian race, throwing all his mentality into his lessons, he attains



MAX DECSI.

astonishing results because of this peculiar combination of gifts.

A few people know of his work as a voice specialist in curing defective speech, etc. He has helped lawyers, clergymen, business men; one case in particular—that of a man who had almost lost his speaking voice—attracting much attention, especially that of leading throat specialists, who pronounced him doomed to life silence. The Decsi treatment permanently restored this man's speaking voice.

It may be of interest to hear a bit regarding his early days, when he developed a phenomenal voice. As a student he won two scholarships and 70 florins Austrian money monthly, the Budapest Conservatory and the National Opera sharing in giving this sum. Decsi's teacher was the celebrated Buccolini, who was acquired by the Conservatory at great expense. In the near future Mr. Decsi will reply to the musical editor of the New York Sun, whose article on the vocal problem rouses Decsi's interest. He also contemplates writing on the importance of proper preliminary study, the necessity of imaginative

powers, and the wide difference between strain and stretch in the vocal apparatus. This will well be worth the attention and thought of vocalists.

This brief article would be incomplete without special mention of Descella Jacques, one of his most recent artist pupils. While it is not safe or advisable to speak in high praise of pupils, or to predict great expectations for them, the writer is in a position from a studio hearing to say with entire safety that this Descella Jacques is destined to bring highest fame to Decsi as a vocal teacher, while at the same time winning renown for herself. In her is embodied everything. She has a soprano voice of extraordinary quality and even range, with perfect method in either sustained or coloratura singing. Her trills, taken piano, her tonal variety in the expression of emotion, imagination, sensitiveness, highest intelligence, her dash and her warm temperament, all this is combined in this young woman. She had most unfortunate experience as a student previous to coming to Decsi, both in Europe and America; her range was simply nothing, and she was utterly discouraged, when she heard of Maestro Decsi, and from that period her future changed.

Pictures accompanying this represent the man and a portion of his fine estate, "Fairlawn," at Sea Cliff, Long Island, where many prominent musical people have tasted of the generous hospitality of the Decsis, admired his horses, his hundreds of chickens and other live stock, and last, but not least, the bountiful table, with its strange but appetizing Hungarian dishes, as prepared by Madame Decsi.

### National Opera Company Plans Developing.

Answering many inquiries, Mr. de Macchi announces that the Italian season with American artists, at the Teatro Nazionale in Rome, will not be limited to by one, but will be followed by other seasons in other leading cities of Italy. During his extended trip, through Europe this summer, Mr. de Macchi investigated the operatic situation from every point of view. He studied conditions and held conferences with composers and conductors of contrasting schools of opera, for the purpose of reaching conclusions regarding the operatic field as it exists today. The Bayreuth Festival, the Mozart and Wagner festivals at Munich, the Grand Opéra in Paris, the Opéra Comique in Paris, and La Scala in Milan, furnished Mr. de Macchi with interesting material concerning the greatest of critics—the Public.

Victor Capoul, the celebrated tenor, now director of the Grand Opéra in Paris, with whom Mr. de Macchi was associated for two years in New York; Van Dyck, the Wagnerian tenor, and director this coming season at Covent Garden, London; Milka Ternina, whose appearances in Munich attracted crowded houses; Mlle. de Macchi, the Italian dramatic soprano, considered by many the best Norma, Giocanda and the greatest Santuzza New York has heard, and prominent managers were the authorities who aided Mr. de Macchi in selecting the Teatro Nazionale. These are not all the musical celebrities consulted by Mr. de Macchi (Ternina and Van Dyck studied with him in New York). Mr. de Macchi has received assurances from many artists of high rank and managers of international repute with whom he has reviewed thoroughly this operatic enterprise, and the indications are that it has received more encouragement to go ahead than any other operatic organization of its kind.



"FAIRLAWN," MAX DECSI'S HOME AT SEA CLIFF, L. I.

## CINCINNATI.

CINCINNATI, Ohio, October 6, 1906.

Frank Van der Stucken, conductor of the Symphony Orchestra, is expected to reach Cincinnati today or tomorrow after his usual long European tour. Mr. Van der Stucken spent the summer at his home in Hanover. He enjoyed a much needed rest, for, in addition to the local concerts of the Symphony Orchestra and the twenty-one engagements which the orchestra had in other cities, he conducted all choral and orchestral rehearsals of the May Festival. The patrons of the orchestra concerts will be glad to know that Mr. Van der Stucken is bringing with him some interesting novelties for first time performances. On Tuesday morning last the board of directors of the Orchestra Association held their first meeting in the directors' rooms of the Union Trust Building. At this meeting various details concerning the management of the orchestra were discussed and a list of probable soloists for the season was submitted.

Emil Wiegand, the talented violin teacher, who recently reopened his studio for the season, has issued a handsome souvenir circular with a facsimile letter from his friend and teacher, the great Ysaie, on the first page.

Interest attaches to the announcement that efforts are being made to bring an artist of very unusual attainments to Cincinnati this season, Germaine Schnitzer, the young Austrian pianist, whose sensational success in her own country is soon to be followed by a tour of America. It is putting it mildly to say that Mlle. Schnitzer's playing has created a furore in Europe. The notices that have rewarded her appearances in France, Germany and other European countries have been oddly at variance with the proverbially cold, calm and judicial attitude of the conservative foreign critic. Predictions of a remarkable career have been freely made, while one or two authorities have gone so far as to review her as the greatest of woman pianists. Miss Schnitzer is said to be but nineteen years of age, a fact that makes her achievements all the more remarkable. Ever since she was a child of six she devoted herself to the study of music, and her mastery of the piano has been gained by years of hard, conscientious work under the ablest of masters, best known of whom is Raoul Pugno, the French pianist.

The first choral organization to begin its rehearsals is the Musical Art Society, the new chorus brought together by Edwin W. Glover. Rehearsals began last Monday in Greenwood Hall. Mr. Glover has been besieged with applicants who desire membership in this chorus, but the voice divisions all being filled, he has been compelled to decline all applications.

The first rehearsal of the Orpheus Club at Greenwood Hall on Tuesday evening gave the club members their first opportunity to become familiar with some of the many novelties Mr. Glover has selected for this season's concerts. Several excellent voices were accepted during the winter in the various parts, which shows that the ensemble will be as brilliant this season as it has been for the last two years.

Cora Kahn, Alma Marks and Olive Robertson, all gold medal graduates of the College of Music, have opened a school of music, oratory and dramatic art in the Odd Fellows' Temple.

Elsa Fritsch's concert will take place at the Woman's Club rooms on Thursday evening, October 18. She will be assisted by Corinne Moore Lawson and Louis Ehrhott, vocalists. Miss Fritsch will leave shortly after the concert for Germany to study under Arno Hilf.

Cincinnati is one of the few cities that will be visited by Leoncavallo and his orchestra. The dates have been fixed for Friday, October 26, and Saturday, October 27, in Music Hall.

The Metropolitan College Opera Chorus will hold its first meeting at the college on Monday night, October 8.

Emery K. Hobson, baritone, formerly of the College of

Music, is making a success of it as director of the music department in the Dakota Wesleyan University at Mitchell, S. Dak.

The elementary classes, one of the most important of the free advantages open to College of Music students, will begin about the middle of October. J. Gantvoort will have charge of them.

The Mary Hissem de Moss recital at the Odeon, October 25, is attracting widespread attention. Her former appearances here as soloist at the Orpheus, Symphony and May Festival concerts are in fresh memory. She occupies the highest plane among American sopranos today and she is a Cincinnati product.

In the maintenance of Cincinnati's musical pre-eminence no individual is more valuable than Albino Gorno, prin-

Weber, violinist, of the College of Music, have been asked and have given their consent to take part in the program.

George Rugovoy returned to the College of Music last week thoroughly refreshed by a delightful vacation on the upper St. Lawrence. He reorganized his class of 'cello pupils and announced his first public recital for the early part of November in the Odeon.

José Marien has begun rehearsals of the Marien String Quartet for the usual series of chamber concerts at the College of Music. The pianist at the first concert will be Adele Westfield.

J. A. HOMAN.

## PORTLAND, ORE.

PORTLAND, Ore., October 3, 1906.

The Treble Clef Club, Mrs. Walter Reed, director, has resumed its weekly rehearsals. Nevin's "Wynken, Blynken and Nod," for solo soprano and chorus, with accompaniment for two pianos, was the work taken up at the first meeting. Mrs. Reed's Tuesday Afternoon Club, comprised mostly of juniors, is also studying. The last work was Schumann's song cycle, "Dichterliebe," Eileen Webber at the piano.

Marie Soule announces a class in harmony, ear training and technic.

Anna Beatrice Sheldon, one of Portland's leading sopranos, is meeting with glowing success on her present concert tour in British Columbia.

Waldemar Lind gave his first public recital since his return from study in Europe last week at the Heilig Theater. He played to a large audience of musical and fashionable people, who appreciated his really fine work. His numbers were: Concerto, No. 4, D minor, Vieuxtemps; "Serenade Melancolique," Tchaikowsky; aria, "Tenaglia-La Campanella," Paganini; Concerto, No. 1, in A, Sinding. Assisting him were Mrs. Walter Reed, May Dearborn Schwab, Ethel M. Lytle, Mrs. Frank Taylor, Mrs. W. A. T. Bushong, Mrs. W. E. Thomas, Arthur Alexander and Dorn J. Zan. Edgar E. Coursen, accompanist.

Lois Steers and Wynn Coman announce Gogorza for the opening of the present season. He will sing at the Heilig, October 15.

Benjamin Rosenthal, late of the Balatka Academy of Music, Chicago, is making Portland his temporary home. He expects to give a public recital the latter part of this fall, after which he will make a tour of the Western States. Mr. Rosenthal has opened a studio and will accept a limited number of talented pupils.

EDITH L. NILES.

## Harriet Foster's Admirable Art.

Harriet Foster, the contralto, passed her summer in Ohio. Before returning to New York, the singer gave a recital in Columbus, which was, in all things, highly successful. A criticism from the Columbus Dispatch, of September 30, is appended:

Harriet Foster, of New York, a contralto of considerable metropolitan and European prominence, gave a very enjoyable song recital Saturday afternoon in the home of Mrs. Dan Laws Smith, 60 Jefferson avenue. Mrs. Foster was favored by being accompanied by Mrs. Wilbur Mobern Mills in a program of Saint-Saëns, Brahms, Strauss, Schubert and Schumann, to which was added several operatic arias. Mrs. Foster is a singer of uncommon attainments, engaging personality, luscious voice, splendid training, and has a very attractive and well selected repertory of songs.

## Beatrice Bowman Heard in Pittsfield.

Beatrice Bowman, the charming coloratura soprano, trained in the Lankow studios, New York, made a sensation in Pittsfield in the opera "Princess Runaway." Miss Bowman's delightful singing and splendid talent as an actress led the entire cast in self possession and ease. The society elements of Lenox and Pittsfield united in extending a cordial greeting to the young singer. The performance cleared \$1,500 for the Pittsfield Hospital. Miss Bowman is destined to become a shining star in the firmament of singers.

Hugo Rüter has written a folk opera called "Eulenspiegel."

The 100th Vienna performance of "Siegfried" took place last month.

## The MEHAN Studios

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Mr. JOHN DENNIS MEHAN—Mrs.  
Assistants: John C. Wilcox, John Barnes Wells, Grace Daeschbach, Grace Gilman, Mary Adelaide Gescheidt, Special Coach for Oratorio and Lieder, Gwilym Miles. Miss Marie Louise Gibbons will continue in charge of the Sight-Singing Classes, teaching the Chevre Method.  
Office of Studios, Room 30, Carnegie Hall, New York  
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## The New Paris Music Hall.

ARRIVE DÉJOURNÉ  
Palais Philharmonique  
(Sous le Patronage de l'Académie de Musique)

Paris, le 10th September, 1906.

Monsieur A. Blumenthal, Editeur.

New York.

Dear Mr. Blumenthal,

I have read in the Musical Courier of the 26th August a notice about the "New Music Hall" I intend to erect in Paris. Allow me to complete the account with a few information which will bring light upon the question and make it more interesting to your readers.

However strange it may seem, there is no concert hall in Paris. Orchestral concerts either take place in large theatres, such as the "Châtelet" or in circus halls.

I have asked the Paris "Municipal" a grant for a beautiful square of land of about 2500 square yards, situated in the "Champs Elysees", where the "Cirque d'été" formerly stood.

It will contain:

1) A large play-house, just like that in Bayreuth and Munich with 2500 seats, all front seats; the stage and machinery will be even better than in Bayreuth, Munich & Cologne.

2) A concert hall, with an organ, 1200 seats.

3) A recital & chamber music hall with 700 seats.

My society will be complete by the end of this year, and we shall set to work at once. I hope to be quite ready for the 1908 season, that is to say in May.

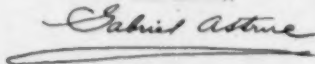
I am helped in this important matter by high personalities, such as: Baron Henri de Rothschild, J. Pierpont-Morgan, Madame la Comtesse Greffulhe, Mr. A. Spitzer, Mr. Neubert, Mr. Henri Dethé (de la Neurthe), Madame la Princesse de Polignac, Mr. Léo Sauter. The example set by Mr. J. Pierpont-Morgan has been followed by many other American personalities, and their good will, of course, constitute a French-American Committee of Protection for the American artists who will come over to France to perfect their studies and come before the public in the hall which is already called here "The best hall in Paris".

Such committees are being got up in all other countries and will soon form a great "General Committee of Protection" for artists of all nationalities who come to Paris to seek for the conservation of their fame.

Such is to be, in outline, the "Palais Philharmonique". Knowing the importance of your journal and that musicians read it throughout the whole world, I am glad to give to you first, the above account.

With best regards, believe me, dear Mr. Blumenthal,

Yours sincerely,



cial of the piano department and dean of the College of Music faculty. Former members of his class, including the more advanced students, are continually spreading the influences of his valuable teaching to other parts. A recent caller at the college was Stella Lipman, gold medalist and graduate of 1894 and for the past several years located in Washington, District of Columbia.

There is a movement among Cincinnati musicians to make the local Gilmore benefit concert an event of unusual importance. Romeo Gorno, pianist, and Mrs. Gioela L.

## ISABEL HAUSER CONCERT PIANISTE

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## INDIANAPOLIS.

INDIANAPOLIS, Ind., October 6, 1906.

"President's Day" at the Indianapolis Matinee Musicale was brilliantly ushered in by the large crowd in attendance, and the memorable concert furnished by Grace Hamilton Morrey, of Columbus, Ohio, a pupil of Leschetizky. Mrs. Morrey is youthful, full of fire, an indefatigable student, brim full of the material that makes for an artist of unusual worth, and knows well how to use her gifts. She plays with a marked virility, yet never in one instance oversteps the spirituelle-feminine. Her readings are original, individualized, and impressive. Her finer efforts are pearly, dainty, "almost de Fachmannesque," as they have been called. Her youth is in her favor, and such worth must ripen into fuller worth. Schumann's big "Carnaval," op. 9, opened her program. Her reading was not unusual, but splendid. Her exceptional technic and spirit caught the real musician's admiration. She is never tiresome, and such numbers as Mendelssohn's scherzo, A minor, and Sapelnikoff's "Danse des Elfes" induced charmingly poetic and mirthful moods in the listener. The two Chopin selections received a new treatment, but in this Mrs. Morrey was guided by the same individuality which characterizes her playing. The Mendelssohn-Liszt "Wedding March," and "Elfin Chorus," from "Midsummer Night's Dream" closed the program. Mrs. Morrey's work delighted all. The reception held later by Mrs. A. M. Robertson, president of the Matinee Musicale, enabled all to meet Mrs. Morrey. Mrs. Charles B. Foster, president of the Frankfort Matinee Musicale, and Nannie C. Love, president of the Muncie Matinee Musicale, besides many visiting musicians, were present.

Paderewski has been engaged to come to Indianapolis one year hence, by Ona B. Talbot, in one of her artists' series.

The Apollo Club, of Muncie, under the direction of Alexander Ernestinoff, has engaged Leoncavallo for its first concert this season.

Indianapolis enjoys the distinction of having a composer. Barclay Walker has been engaged for some time on the book and lyrics of a light opera, which has been given strong words of praise by expert Eastern judges.

Mr. Major, author of "When Knighthood Was in Flower," will form one of a large opera party to come over from Shelbyville (Ind.) for Ona B. Talbot's second concert at English's.

An ambitious and laudable movement is on foot in this city among singers and musicians to organize a society for the purpose of producing one or more grand operas each season. The undertaking will call forth the best efforts from our local talent, and stimulate the ambition of those interested in this field of work. The prime figure in the project is Earl Percy Parks, a former opera singer, and now one of our chief voice teachers.

Nicola Montani, a former Indianapolis boy, has returned from one year's trip abroad, where he visited the principal cities of Italy, with a view of studying Gregorian music prior to his acceptance of the directorship of music in St. John's Cathedral, Philadelphia. The pleasure of his stay abroad was emphasized by his intimacy with Perosi, Saint-Saëns, and other musical notables. Mr. Montani was formerly a piano pupil of Charles Schultz, and studied organ with William H. Donley, of Indianapolis.

Ann Week, of Spokane, Wash., and Eleanora Atkinson, two recent pupils with Etta Edwards, when in Los Angeles, are here with friends, Miss Week being on her way to New York to continue voice study with Madame Edwards. Miss Atkinson, who possesses a beautiful voice, will go East or to Europe later for further study, after first giving a recital in this city, which is at the solicitation of all who have heard her sing.

Nannie C. Love's large Muncie and Indianapolis vocal class resumed lessons this week. Miss Love spent the summer months in teaching in Michigan, at her summer school there.

Harriet Fisher, of Auburn, N. Y., and Josephine Sims, both young violin students of brilliant promise, have resumed their studies with Herr Schaefer. Miss Sims appeared in several engagements during the summer most successfully.

A good program awaits all who will hear Clarence Eddy in his organ recital at the Roberts Park Church on the

**FERDINAND SCHAEFER**  
TEACHER OF VIOLIN  
Conductor, Indianapolis Philharmonic Orchestra.  
Studio: 626 Meridian St., Indianapolis.

16th inst. Irma Jeanne Woche, soprano, will assist Mr. Eddy. The program follows:

Toccata in F major.....	Bach
Minuet in A minor.....	Lully
Gavotta in F major.....	Martini
Fifth Sonata, op. 80.....	Guilmant
Song, <i>La ciao chio piango</i> .....	Handel
Ann Meer (arranged by Clarence Eddy).....	Schubert
Suite in C major, op. 205 (new).....	Bartlett
Song, <i>Still as the Night</i> .....	Bohm
Chantique d'Amour (new).....	Wendt
Scherzosa in D (new).....	Woodman
The Curfew.....	Horsman
Triumphal March (new).....	Hollins

Charles Hanson has been engaged to give an organ recital at Mattoon, Ill.

A charming morning at Mrs. Max Leckner's studio introduced to those present, THE COURIER's correspondent among them, Augusta Burger, a gifted little singer of only seventeen, and a pupil of Mrs. Leckner, who demonstrated that beautiful tones, while work to acquire, are the easiest of things to do. Several numbers, among which were "Absent," "Land o' the Leal," Massenet's "Elegy" and "Mighty Lak' a Rose" were sung with a full resonant voice and excellent diction. Mrs. Leckner's enthusiasm and assiduity as a student herself along artistic and scientific lines seem caught by her pupils. Another young girl appearing was Miriam Allen, of Gallion, Ohio, a pupil of Max Leckner, and who played a couple of piano numbers exceedingly well.

Ferdinand Schaefer's series of orchestral concerts, now being rehearsed semi-weekly, will take place in Caleb Mills Hall, the first being booked for November 5.

The Apollo Club, of Muncie, under the direction of Alexander Ernestinoff, has engaged Leoncavallo for their first concert of the season.

Orville Harrold, formerly a singer of Muncie, and who had, it seems, many "discoveries," is under a three years' contract with the Casino, in New York. Mr. Harrold was a pupil of both Mr. Ernestinoff and Madame Ida Gray Scott.

Herr Schaefer has opened his season at 626 Meridian street, with a long list of pupils. His frequent pupils' concerts during the winter will be of especial importance, as he will introduce many items of educational interest. Some of Mr. Schaefer's pupils will be recalled in some memorable recital work during last season. Among them, Miss Sims and Miss Fisher did some excellent work under his careful training.

The singing of Rossini's "Stabat Mater" will mark the rededication exercises at St. Peter's and Paul's Cathedral on next Sunday. A choir of 100 voices and four soloists, under the direction of Alex. Ernestinoff, will present the work.

The coming choral contest, to take place on November 30 in Marion, Ind., which is promoted by the Philharmonic Society there, will have over 1,000 singers of the Middle Western States. Two thousand four hundred dollars in prizes will be awarded. Meta Steele Poindexter, a member of the Morning Musicale Society and a Marion woman, has been chosen official pianist for the occasion.

Eleanora Atkinson, a former pupil of Etta Edwards, both in Boston and Los Angeles, Cal., has returned to Indianapolis. After studying for several years, Miss Atkinson shows a voice of remarkable beauty and feeling, and intends giving a recital here about January. Another pupil of Madame Edwards, Miss Week, is in the city, en route from California to New York, where she will pursue her work with Madame Edwards, who is located at the Raleigh, 814 West End avenue.

It is sorely regretted by scores of friends and a big public that R. Boone McKee, the chief support and manager in the People's Association concerts, so largely patronized last season, and who gave so much time to the promotion of these concerts, is seriously ill in the South, where he repaired for his health. Mr. McKee's absence is keenly felt, and it is a grave question as to who can fill his place.

Mr. and Mrs. Karl Schneider, after spending since last April in Europe, have returned to this city for Mr. Schneider's musical interests.

The Schellschmidt Studio, with the following faculty, opened its thirteenth season September 11: Bertha Schellschmidt, violin; Louise Schellschmidt, harp; Pauline

Schellschmidt, piano, German, French; Adolph Schellschmidt, violin, cello, harmony, counterpoint and ensemble playing; John L. Geiger, voice culture.

The Co-operative School of Music of Indianapolis has opened a branch school at Crawfordsville, Ind. The faculty will be: Elizabeth Hitt, piano; Rudolph Koster, violin; Norman Kent, voice. A program of music included Nachez's "Spanish Dance," MacDowell's "Novelette and Polonaise," Wagner's "The Prize Song," Wieniawski's "Mazurka Obertas," Schumann's "Traumerei," Liszt's Rhapsody, No. 12, and "La Donna Mobile," from the "Rigoletto."

BLANCHE WYLYA HUDSON.

## How to Be a Critic.

(From Life.)

Gersumpski's new symphonic poem, "The Housecleaner" ("Die Teufelsfrau"), is destined to produce a profound impression. The opening passage, Allegro Assisi, is marked in the score "Cheerful Feelings at the Approach of Spring." This gentle melody, a duet for triangles, is interrupted by a shrill cry from the ophicleide, abruptly introducing the main theme, "The Charwoman"—a delicate, elf-like figure, constantly reappearing at unexpected intervals in a vigorous moto perpetuo, working out in strict style, mostly brass, but full of deceptive endings. The muted piccolos sing the first phrase of the "Moth Ball Motive," taken up by the entire camphor-woodwind family. This modulates naturally into the "Clothes Line Theme," a series of strong chords from the strings, sustained by several bars, fortissimo. Upon this is skillfully overlaid the "Carpet-figure," rapidly taken up in imitation by the neighboring families, and enduring an incredible number of beats. "The Charwoman" re-enters with another key, unobtrusively accompanied by a broad African melody, the "Whitewash Theme." A long and exhaustive set of variations follows in A flat, with a succession of heroic measures. Discords become dominant, till a sudden resolution on the owner's part leads to "The Invocation to the Vacuum Cleaner"—an elusive phrase given out by the solo cascara, commendo molto, elaborated by the tenor thermopile in semi-breves and decimeters. The picaroon, in a characteristic episode, emitting cold blasts from the lower register, and reinforced by the fire shovels in G and G sharp, indicates the giving out of the furnace. A striking chorale in the percussion family introduces the coda, "Grand March of the Buffalo Bugs." This ominous subject, first breathes in long-drawn staccato from the contra-gramophone, climbs by irresistible crescendos throughout the entire orchestral fabric, culminating in a stentorian roar from that quaint, little-used instrument, the Viennese bock-horn. The trio, founded upon a charming Dalmation air, portrays the delight of the invading hordes at the discovery of a quantity of insect-powder. Through the orgy that ensues, the earlier themes attempt in vain to obtain a point of vantage. All the resources of modern works are called upon, but each in turn is overpowered, leaving the march to complete its invincible course in triumphant octaves and tetrachords. The manuscript is inscribed "To My Janitor."

## Planning for the Festival in Louisville.

LOUISVILLE, Ky., October 6, 1906.

It will not be the fault of the music clubs of Louisville if the next May Festival is not a success. At the last meeting of the Louisville Musical Club a letter from P. L. Atherton, president of the May Festival Association, was read. Mr. Atherton urges the members of the club to unite with the Apollo Club, the Liederkranz, and the church choirs of Louisville, in forming a Festival Chorus of 400 voices. The suggestion was received with hearty favor, and plans were at once adopted to communicate with the other clubs and choirmasters.

## Lena Doria Devine Back From Europe.

Lena Doria Devine has returned to New York from a three months' trip to Europe, and has resumed vocal instruction at her studio, 136 Fifth avenue. Madame Devine spent some time in all the large cities of Italy, as well as in Paris and London, making a special study of music conditions in each place. She is more convinced than ever that the opportunities for the young singer are greater in America than anywhere else.

## Hartmann to Sail.

Arthur Hartmann is booked to leave Europe on October 30.

## A Novelty.

Music Critic—Can't you think of some unusual thing to do tonight—something we haven't done before?  
Other Musical Critic—We might dine at our own expense.

# LEONCAVALLO'S TRIUMPHAL DEBUT.

**Italy's Great Composer Makes His First New York Appearance at Carnegie Hall—Scores Huge Personal and Musical Success—Excellent Company—Orchestra Poor.**

Ruggiero Leoncavallo, one of Italy's most gifted musical sons, opened his American tour at Carnegie Hall on Monday evening, with an orchestra of sixty players recruited from the ranks of La Scala members in Milan and an excellent company of seven solo singers. The program consisted preponderantly of excerpts from Leoncavallo's best known operas, such as "Zaza," "I Pagliacci," "I Medici," "Der Roland von Berlin," and "Chatterton." The unoperatic numbers performed by the Leoncavallo ensemble were that composer's brand new "Ave Maria," for soprano solo, and accompaniment of orchestra and vocal sextet, and a march for orchestra, "Viva l'America," dedicated to President Roosevelt. This was the program in full:

Intermezzo, Chatterton.  
Orchestra and Artists behind the scenes.  
Zaza, Duo, Zaza and Milio.  
Mme. Ferrabini, Mr. Barbaini.  
Zaza, Cantabile di Casart.  
Mr. Bellatti.  
Zaza, Delcamato de Zaza.  
Mme. Ferrabini.  
Zaza, Arioso de Milio.  
Mr. Barbaini.  
Medici, Septuor.  
Mesdames Rizzini, Ferrabini; Messieurs Barbaini, Perya, Bellatti, De Ferran, Macchi.  
Rolando di Berlino, Overture.  
Orchestra.  
Ave Maria (first time).  
Mme. Calvi and Artists.  
(Respectfully dedicated to Pope Pius X.)  
Pagliacci, Prolog.  
Mr. Bellatti.  
Rolando, Duo, Hemming, Alda.  
Mme. Rizzini, Mr. Barbaini.  
Viva l'America, March (first time).  
Orchestra.  
(Respectfully dedicated to President Roosevelt.)

It is not necessary at this late day to introduce Leoncavallo to the American public, or to repeat the oft told tale of the role which he plays, not only in musical Italy, but in the whole musical world. It is generally conceded that his "I Pagliacci" was one of the dominating factors which accomplished the recent revolution in Italian opera, and gave it new life by seeking to combine the ancient heritage of melody left by Verdi, Donizetti and Rossini, with the modern orchestral and dramatic reforms of Wagner and his followers. Leoncavallo was not a mere imitator, however, and while he was intelligent enough to adopt the manner of the Neo-Germans, he was original enough to break away from their subject matter and to strike out boldly in a direction of his own. Speaking birds, megaphonic dragons, flying horses, and mystical, mythological and zoological figures of the distant past did not appeal to Leoncavallo as the best texts around which to write the full blooded, richly corpulent music with which he felt himself inspired. He looked into the life around him, and found there the material he sought. "Where there are human beings there is drama," said Leoncavallo; "and why not write the story and the speech of the persons around me, the ones I know and have met in the flesh, with whose thoughts, and motives, and feelings, and hopes, and ideals I am most familiar?" That is in the main what Leoncavallo did, and his success is now a matter of musical history.

The concert last Monday took place before a crowded house, made up in particular of Italians and Americans, and when the maestro stepped on the stage he was not long left in ignorance of how the New World felt toward the composer of "I Pagliacci." Long continued cheers and applause forced him to bow at least a dozen times before he was enabled to signal the start to his orchestra.

A detailed review of the music heard could be neither just nor correct under the circumstances of its local presentation, for the selections were largely operatic scenes, and the management deemed it unnecessary to furnish any explanatory text whereby the listener unfamiliar with Italian might have been enabled to know the nature of the story that was being told by the words and music. Robbed of all context, therefore, the selections would have to be judged as absolute music, and it is patent to all intelligent readers of THE MUSICAL COURIER that such criticism would be not only stupid but also unfair—in short, it would be daily newspaper music criticism.

One fact stood out prominently, nevertheless, throughout the concert, and it was that Leoncavallo's chief musical asset is a mine of melody. Aside from the resourceful and masterly orchestration, the fluent vocal writing, and the power of producing large and convincing climaxes, the one thing that dominates over all in the Leoncavallo muse is melody, melody, melody. Every number

given last Monday had in it at least one big, broad, beautiful subject that soothed the soul and warmed the cockles of the heart.

The "Chatterton" intermezzo, for orchestra and invisible chorus, is a strong work, of somber loveliness, and highly interesting, even as absolute music apart from its association with the story of the world's most unhappy poet. The "Zaza" excerpts, in turn lyrical and dramatic, ranging from tenderest melody to the most passionate musical speech, revealed all the characteristic Leoncavallo idioms, and made the listener long for the operatic surroundings which the facial expressions and the gestures of the singers almost made imperative. The "Medici" septet is a grandiose achievement, in majesty and impressiveness fully the equal of the portentous "Roland" overture. The "Ave Maria" made a sensation, by virtue of its pure melodic loveliness and the true religious fervor of its phrases. Other musical moments that will not soon be forgotten were in the "Delcamato de Zaza," and the "Roland" duet. The march,



RUGGERIO LEONCAVALLO.

"Viva l'America," is a paraphrase of the "Yankee Doodle" and "Dixie" tunes, an amiable conceit which should not and will not be taken too seriously.

As a conductor Leoncavallo is masterful, magnetic, and convincing. He had his troubles with the orchestra, which has evidently not yet become acclimated here, but the imperturbable maestro rescued his players from disaster time and again, and always had them in hand when the essential episodes of the score were reached—that is, granting that any episodes are unessential in the complete presentment of an orchestral work.

As for the singers, they were all good, with the possible exception of Mr. Barbaini, whose voice has that peculiar "white" quality which is not pleasant to some American ears. However, he seemed to please the majority of the audience, both by his singing and by the comic opera element which he brought into the proceedings, with a crush hat and some amusing Latin stage antics as his main "props." Madame Ferrabini has a voice of splendid quality, large range and much warmth. Mr. Bellatti gave a performance of the familiar "Prologue," which was as refined and finished a piece of vocalism as New York has heard in many a day. Madame Rizzini has a ringing soprano voice of unusual brilliance and power, and her high tones were thrown forth with an ease and assurance little less than astounding. Madame Calvi, too, sang with con-

fidence and mastery and revealed an organ of velvety smoothness and exceedingly sympathetic timbre. Altogether, the women easily outsang the men, although every member of the company is an artist.

The audience exhibited a voracious appetite for encores, and nearly every number on the program was repeated. Leoncavallo, of course, reaped the lion's share of applause, and when a veritable shower of wreaths, bouquets and floral baskets rained on him at the close of the concert, the uproar in the house was deafening.

A brilliant and representative delegation of local musicians, music lovers, managers and members of the other arts was present to do homage to Leoncavallo. Some of those noticed in the boxes and lobbies were: Oscar Hammerstein, Heinrich Conried, Nahan Franko, Sam Franko, Hermann Klein, Charles Klein, Henry Wolfsohn, R. E. Johnston, L. M. Ruben, Albert Mildenberg, Alfred Hertz, Frank Van der Stucken, Joseph Pizzarello, Homer Davenport, Robert Reid, Mrs. Philip Lydig, Rudolph Aronson, Fitzhugh W. Haensel, Hans Kronold, Clemente de Macchi and Alexander Lambert.

The second Leoncavallo concert will take place this evening, Wednesday, October 10, at Carnegie Hall.

## Quotation and Comment.

This is what the Literary Digest, the best journal of its kind in the world, says of an article on Sir Edward Elgar, recently printed in The Outlook:

"A new force in English music is represented by Sir Edward Elgar, says The Outlook (New York, September 20). Like Wagner, he seems intent 'not on the production of tuneful music, but on the dramatic unfolding of an idea.' Elgar, being born a Roman Catholic, stood outside the stream of English tradition in music which, we are told, embraced elements contributed by Handel, 'modified somewhat by Mendelssohn, and adopted by English composers to the needs of the service of the English Church.' Elgar's principal works, 'The Dream of Gerontius' and 'The Apostles,' The Outlook avers, 'bear about the same relation to traditional oratorio that Wagner's music dramas bear to conventional drama.' As to whether he is an original force or only an imitator, The Outlook has this to say:

"In the case of Sir Edward Elgar the liability to error is greatest on the side of those who acknowledge their inability to hear the beauty and originality of his music. It is true that in some respects he might be called a follower of Wagner; more accurately he should be described as a leader in the same movement in which Wagner was also a leader, applying to oratorio the same principles that Wagner applied to opera. In other respects Elgar is much more akin to Bach \* \* \* in his free treatment of choruses in his naïve and human interpretation of profound religious feeling. The German Protestant of the eighteenth century and the English Roman Catholic of the twentieth have both musically and spiritually much in common. Elgar, however, is in no need of being an imitator. There are a good many people who believe that they can recognize a passage of Elgar's music as his as easily as an equally unfamiliar passage of Schumann's or Brahms'. Elgar's personality appears in most diverse passages of his compositions. Unlike as they are in other respects, the song 'Where Corals Lie,' from the 'Sea Pictures,' the opening chords of 'The Apostles,' the military theme in the concert overture 'In the South,' and the prelude to the second part of 'Gerontius,' all have something in common that inclines one to say, 'That is Elgaresque.' Individuality in music is not always capable of analysis; and if a hearer fails to find it in Elgar's compositions, it can not be proved."

## The Pope's Tribute to Leoncavallo.

On the occasion of the dedication to Pope Pius X of the "Ave Maria," composed in commemoration of the "Calabria" misfortune, Leoncavallo received the following letter from His Holiness:

To the Beloved Son, Professor Ruggiero Leoncavallo:

Heartily praising your holy thought, we accept with the highest satisfaction the dedication of your work, with the hope that heaven will answer the prayers of the blessed by richly rewarding your act of charity, and we give you with paternal affection the Apostolic Benediction.

(Signed)

PIUS, PP. X.

In addition to "Pagliacci," "Zaza," "Chatterton," "La Bohème," "Medici" and "Rolando di Berlino," this "Ave Maria" with full orchestral accompaniment, is to be one of the features of the ensuing Leoncavallo tournée in the United States and Canada.

## "Strads" a Big Part of Estate.

The late William Croall, of Edinburgh, the owner of a famous collection of Stradivarius violins, left personal estate in the United Kingdom which was valued at about \$100,000, of which his household effects and collection of violins has been valued at nearly \$25,000.



## A NOTABLE CHOIR CONDUCTOR, HIS CHOIR AND ORGANIST.

As a lyric singer possessing a tenor voice of brilliant capacity, Harry J. Fellows, of Buffalo, is known from the Atlantic to the Pacific Coast, and has sung in Mexico. A pupil of Randegger, of London, he has been identified with the Apollo Club, of Brooklyn (Dudley Buck, conductor); St. Cecilia Society, of the same city (John Hyatt Brewer, conductor); also the Chicago Symphony Orchestra, and was a much appreciated soloist at the National Congress of Musicians, Omaha, during the Trans-Mississippi Exposition. When Dr. H. R. Palmer was director of music at the Chautauqua Assembly Mr. Fellows had the unique distinction of five successive engagements as tenor soloist, excelling in oratorios and in ballad singing. His song recitals are always delightful, for he is able to present a varied program, owing to his perfect familiarity with oratorio and operatic music, also German, French, Italian and American arias and songs. Mr. Fellows won instant recognition when he came to Buffalo to teach vocal music. His classes are large and many of his pupils are church or concert singers. Rochester captured two of them for church positions, Eleanor Holman and Laura Minehan.

Mr. Fellows possesses great executive ability, particularly as an organist and conductor of big choruses. When he attempted to introduce chorus singing in the Delaware Avenue Baptist Church, he met with great opposition, but

largely by an addition of \$500. The soloists and many members of the chorus are Fellows pupils. His present quartet does excellent work. It consists of H. J. Fellows, tenor; Ralph Pilkington, bass; Mary McClelland, soprano; Mrs. H. H. Griffiths, contralto. The chorus numbers 110 voices. All members are enthusiastic, loyal supporters of their splendid teacher. Neither summer nor winter finds any of the members absent, and that is why the ensemble is so fine; constant practice makes the choir perfect. Mr. Fellows fills many out of town engagements. Commander Booth commended the work of this particular choir, and invited Mr. Fellows to go to New York to conduct a big chorus for him. The metropolis would be a fitting field for the exercise of his many gifts as vocalist, teacher and director, and he might well challenge comparison with any of New York's talented conductors; but Buffalo would be loth to spare one who is so important a factor in the development of music in this locality. His enthusiasm and geniality have won for him hosts of friends.

## William J. Gomph.

An able coadjutor of Mr. Fellows is William J. Gomph, the brilliant, gifted organist of Delaware Avenue Baptist



HARRY J. FELLOWS.



SOLOISTS AND CHORUS OF THE DELAWARE AVENUE BAPTIST CHURCH, OF BUFFALO, N. Y. H. J. FELLOWS, CONDUCTOR, AND WILLIAM J. GOMPH, ORGANIST.

after a few rehearsals the young men and women showed such decided talent that the congregation and committee on music decided that the experiment was a paying one, for not only did the church attendance increase, but also the finances. This, of course, was very gratifying, and now each year the amount allowed for music is increased regu-

Church. Many will recall the bright, boyish looking musician who was official organist at the Pan-American Exposition, and who was present in the Temple of Music when the lamented President McKinley was shot. Mr. Gomph won unstinted praise at the St. Louis Exposition. Mr. Gomph is a fine program maker, an all round musician, an inspiring accompanist, excelling in concert and solo work. As a teacher of the organ and also the piano Mr. Gomph is a great success.

Besides his class in Buffalo he has another in Lockport. The two musicians, Fellows and Gomph, are thoroughly congenial, the organist being of the greatest possible assistance to the director, because of his willingness to sustain him in his views and to accept suggestions.

As Mr. Fellows fully appreciates Mr. Gomph's help, there is perfect harmony in their work. The association, therefore, is delightful. The pupils of these men admire them greatly and have implicit faith in their work and judgment.

## Richard T. Percy at His Studio.

Richard T. Percy is back at his studio, 1201 Carnegie Hall. Artists and students wishing to resume their lessons will find Mr. Percy at that address. He has been successful as a teacher of repertory and voice culture. This season Mr. Percy will again have charge of the organ and musical programs at the residence of James Henry Smith.



WILLIAM J. GOMPH.

## WANTED

WANTED—By a Western University, a male piano teacher, exponent of the Leschetizky method. Salary \$1,500, guaranteed, and commission. Address "J. M.," care of THE MUSICAL COURIER.

## MUSICAL CLUBS.

ATLANTIC CITY, N. J.—Members of the Morning Musical Club were entertained at the Wiltshire recently with an interesting song recital by Harry M. Lindsay, baritone, and Fanny Fronefield, soprano. Miss Fronefield also played several piano solos.

ABILENE, Kan.—Mrs. W. H. Barber and members of the Abilene Musical Club took part in an enjoyable musicale in honor of Mrs. Barber's niece, Neva Kissell, at the Barber residence last Thursday. The program was: Piano duet, Misses Sterl and Gleissner; vocal solo, Genevieve Davis; piano solo, Grace Brewer; tenor solo, Clifford Royer; vocal solo, Marie Royer; reading, Effie Martin; piano solo, Marie Augustine; tenor solo, Harry Fritz; violin solo, Paul Royer; piano solo, Alice Leshner; vocal solo, Lucille Cooper; baritone solo, Professor Fenner; vocal solo, Neva Kissell; piano duet, Neva Kissell and Clifford Royer; baritone solo, J. N. Kirtland; piano solo, Eunice Curtiss; vocal solo, Minnie Moriority, and piano solo, Gertrude Cooper.

ELDORA, Ia.—A delightful musicale under the direction of Harvey Hadley, of the Eldora Music Club, was given at the residence of Mrs. H. C. Penman. Grant Hadley, of Chicago, who is associated with his cousin, William Wade Henshaw, sang a group of solos admirably. Members of the club also contributed vocal and instrumental solos.

## A Sousa Correction.

THE MUSICAL COURIER last week inadvertently announced a Sousa concert at the Hippodrome for October 7. As a matter of fact, Sousa and his band will give their first fall New York concert at the Hippodrome on Sunday evening next, October 14. Three soloists will assist—Ada Chambers, dramatic soprano; Jeannette Powers, violinist, and Herbert L. Clarke, cornetist. The program will present several novelties, as follows:

Overture, Stradella .....	Flotow
Cornet Solo, "Alice, Where Art Thou?" .....	Ascher
Herbert L. Clarke.	
Ballet Suite, Yedda (new) .....	Metra
Aria for Soprano, Queen of Sheba .....	Gounod
Ada Chambers.	
Excerpts from The Free Lance (new) .....	Sousa
Humorous Paraphrase, Tearin' u' the Green (new) .....	Douglas
Idyl, Baby's Sweetheart (new) .....	Corri
March, Hail to the Spirit of Liberty .....	Sousa
Written for the dedication of the Lafayette Monument, Paris, France, July 14, 1900.	
Violin Solo, Andante and Moto Perpetuum .....	Ries
Jeannette Powers.	
Bourrée and Gigue, Much Ado About Nothing .....	German

## A Klein Pupil's Success.

At a band concert given last Sunday in the Hippodrome, the soloist, Florence Fiske, proved to be the real attraction of the evening. She is the possessor of a magnificent contralto voice, which she uses with true musical intuition and rare vocal skill. Miss Fiske was "discovered" by Madame Zélie de Lussan, who sent her to Hermann Klein, and the young artist owes her entire training to him, for she has never studied with any other teacher. Miss Fiske's excellent work at Chautauqua last summer was the subject of frequent comment in THE MUSICAL COURIER, and Mr. Klein feels justifiably proud of the achievements of his gifted and ambitious pupil.

## MUSIC IN THE NEW YORK PUBLIC SCHOOLS.

Dr. Frank R. Rix, the new associate director of music in the New York public schools, is a Harvard man and musician. Strong educative tendencies have, no doubt, robbed more than one of the other departments in the music field of a shining light. A strong personality, full of force and character, gifted musically, organist and director, having writing facility and vocal powers, a student, and blessed with physical strength and endurance, many of our professional people are less richly endowed.

Educators, however, belong to a race apart. All subject matter is by them held to be treasure for transmission, all activity a means for securing greater perfections, not for present enjoyment or profit. One becomes a thinker, an organizer, a lover of law, order, system; also of students, who become his family, his world. He sees things in a broad, impersonal way, is prepared for obstacles before they arise, and meets them as they come, and is one of the happiest of mortals because doing for others and for causes, forgetful of self.

All this and much more is Dr. Rix. Called first as music director to the Borough of Queens, able effort there went into the building up of music in the section. Supervision of the Borough of Richmond followed. So well went the work of the combined districts that the inevitable came about, namely, leadership in school music in Manhattan, the Bronx, Richmond and Queens. Meantime, usefulness had been accented in important work at associations, institutes, music conventions, etc.

New York schools are privileged to have at their head as superintendent an unusual man, who is a tower of defense for all that represents culture, refinement and development of aesthetic taste in our people. Of great experience and keen vision, by no means unmindful of the serious demands of general education, William H. Maxwell stands firm as a rock in defense of all that is possible in art lines in our schools. He is a great moral support to the school music cause, as without such helpful backing from headquarters the most earnest efforts of workers must be seriously handicapped. New York is to be congratulated. Music also.

Dr. Rix has well defined ideas upon the subject of music presentation, synthetic and analytic, as recently discussed here. His ideal is, the best of inspiring material first, as inspiration and cause for study. Merging closely as possible with this, thorough and systematic inculcation of necessary knowledge. This in turn to be followed by a careful rounding up into artistic and interpretative realms, and to be always practical, logical and based upon first class literature and educative lines of procedure. This makes a complete circuit of endeavor, adapted in the best way to meet the peculiar demands of our school music education.

To minimize waste effort; to establish regular and consecutive outlines of activity that shall leave less to be talked about and compel more to be accomplished; not to attempt too much, but to concentrate upon essentials; to make all work accrue to the greatest benefit of the greatest number of school children; to adapt and assimilate ideals to necessities; to lead toward appreciation of high standards and of the best in the music world outside; to help the development of art impulse in all children, while opening the door of supplemental work to those specially endowed; to make music a vital element in the home and in the life, not an arid branch of learning; these are a few features of the attitude of the music director toward his important position. He also hopes one day to attain a practical means of estimate of actual work done in music by school pupils.

We, as onlookers, parents and friends of school music in communities, must always remember that the conditions in the school for carrying out strictly pedagogical measures are not ideal. The conditions are indeed most peculiar, unique; difficulties numerous; patience and adaptability, essential qualities. The remarkable success of the whole matter under the circumstances is to be wondered at by all. The circumspection, energy and art instinct which have led to such results must be recognized and appreciated with gratitude.

One of the first executive measures of Dr. Rix has been one looking toward the feature of universal outlines suggested. He has formed a sort of program for general following, of the salient points to be treated during the seven-weeks of the term. The value of this program is to keep directly in sight for regular daily attention certain necessary and successive steps, so that there shall be no

dwelling too long upon some to the neglect of others, with omission of many altogether. These programs are to be kept in sight, to be followed closely, the accumulation to be clearly and definitely attained. To these is added an original manual containing help, information, drill, work, exercises, illustrations, suggestions. These as a guide, with wideawake supervision as guard, must result in great good.

This manual, still in manuscript, is full of interesting and valuable matter, much of it drawn from the most authoritative music sources. This will later be indicated here, as of benefit to all teachers of music. Of the points contained are, breathing with exercises, vocal work, also well flanked by drill and vocalizes, enunciation with unique and helpful setting; dictation, scale relation, ear training, rhythm, etc., notation, individual work, sight reading, and interpretative indications. The drills and exercises are invaluable, and all are of profit to all children.

As a means of carrying the work on further with those who through special gift seem destined to go forward in music lines, the intention is to form singing associations in the several schools, after the manner of glee clubs, but of serious and informed glee clubs, using the best material. One may see the possibilities of vocal progress in this, in separate schools, as districts, as boroughs, and indeed as city organizations, taught, united, directed by departmental, special and directing teachers.

One may also more than imagine from such the building up of good, pure, elevated musical taste, and consequent destruction of the trifling and vicious. Also with what pleasure must such admirable preparatory training be hailed by outside individual artist-teachers, who receive into their studios young people ready and able to do their instruction justice. Is not the outlook something to be delighted in and grateful for?

Later on will appear here statistics as to numbers of schools, classes, teachers, pupils, etc., giving the country an idea to what extent such influence is carried in one city only. A splendid attitude is now being arrived at by principals, grade teachers, committees, etc. Delay in co-operation of necessary workers has been one of the leading difficulties in all their work. Little by little through the growth and influence of music in our life everywhere, of the noble leading spirits who have immolated themselves as examples, through the demand of parents and communities for music in the schools and music study for their children, and through actual evidence of the beneficent influence of music on manners, morals and feeling, in and out of school, all seem now coming to realize that this is one of the things in which no place is left for resistance. Hands are everywhere joining hands for Harmony's sake.

It is safe to predict that Dr. Frank Rix will have a most successful and congenial field of operations, and that the year 1906-7 shall be marked by a popularity for the art of music and for himself, that is ever sure to be the result of doing well things that are worth while.

FANNIE EDGAR THOMAS.

### Music in Madison.

MADISON, Wis., October 3, 1906.

Harry Raccoli, of the Wisconsin College of Music, Milwaukee, is devoting two days of each week to teaching in Madison, and is meeting with marked success.

Jeanne l'Hommedieu gave the following program at the Guild Hall in a song recital:

I've Been Roaming .....	Horn
Three Ravens (Seventeenth Century) .....	Schubert
Sylvia .....	Bishop
Bid Me Discourse .....	D'Hardelot
Without Thee .....	Strauss
Tomorrow .....	Nevin
Oh, That We Two Were Maying .....	Old Scotch
Bonnie Doon .....	Flotow
The Last Rose of Summer .....	Old Welsh
All Through the Night .....	Old Scotch
We'd Better Bide a Wee .....	Burleigh
Jeans .....	Cowen
Spinning .....	Brahms
The Little Dutchman .....	Nevin
In Winter I Get Up At Night .....	Brahms
Lullaby .....	Goetze
Oh, Happy Day .....	Mildenberg
Her Eyes .....	Haydn
My Mother Bids Me .....	Meyer-Helmond
The Magic Song .....	Tirindelli
Good Night .....	

E. A. STAVRUM.

Neitzel's "Wallhall" will soon be given at Berlin.

## MUSICAL PEOPLE.

LUDLOW, VT.—Mrs. H. B. Hudson, assisted by a few of her pupils, gave a musicale recently. Vocal and piano selections were given by Esther Meacham, of Bellows Falls; Elizabeth Butler, of Cavendish; Ethel Wadleigh, Mary Phelan and Mattie Howard. Mrs. Hudson sang Floyd McKinstry's beautiful song, "Love's Vision."

ANDERSON, IND.—Pupils of Mabel Wright were heard in a piano and vocal recital in the M. E. Church by a large audience. Pearl Fisher, assisted Miss Wright and sang two vocal solos. The music throughout was of a high order and pupils and teacher alike received congratulations. The pupils were Irene Luce, Greta Gentry and Esther Sharp, of Perkinsville; Kate and Ruth Simmerman, of Durbin; Pauline Mills, of Clarksville; Mary Aldred, Hazel Shetterly, Maud Trabue, Grace Wright, Marie Fisher, Flossie Johnson, Myrtle McClintock, Gladys and Loretta Williamson.

ST. JOSEPH, MO.—Percy Hemus, the distinguished baritone from New York, who has spent several months teaching in the West, gave a recital recently at the St. Joseph Y. M. C. A. The program was made up of the best song literature from the compositions of Schubert, Schumann, Grieg, Mendelssohn, Loewe, Tchaikowsky, Wagner, MacDowell, Gilbert and D'Hardelot.

STOCKBRIDGE, MASS.—Estelle Evans, violinist, and Ulysses Buhler, pianist, united in a recital at the Stockbridge Casino a fortnight ago. The audience was made up of the wealthy summer residents of the Berkshire Hills.

DES MOINES, IA.—The piano recital by Emil Enna on September 14 was the first musical event of importance in Des Moines this autumn. A large audience of cultured music lovers greeted the popular pianist, and the listeners showed careful discrimination in applauding the well arranged program.

BRIDGETON, N. J.—Although occupying an insignificant place on the map of the Garden State, Bridgeton has enough people of musical taste and cultivation to enjoy concerts by the Schumann Quartet. This organization, composed of Messrs. Barber, Ayers, Williams and Weber, played here some weeks ago at the studio of Thomas R. Janvier. Olga C. Stadler, contralto, was the assisting artist.

### Stanhope-Wheatcroft Pupils Engaged.

The list of engagements secured this season by graduates of the Stanhope-Wheatcroft Dramatic School give a good idea of the efficacy of the institution as a provider for the professional ranks.

A partial list of those engaged in important productions in which they are at present appearing includes: Isabel Gould, Florence Fisher, Florence Fay Davidson, Marion Manners, Olga Graham, Violet Cassidy, Maurice Norman, John Corrigan, Ivor Lowrie, Warren Dahler, Eugene B. Bradley, Harry Schley, Charles Soest and Harry Gregson.



Nowadays.

Nurse (to fond mother of celebrated musical prodigy)—Please, mum, is Master Willy to 'ave 'is morning sleep, or go on wiv 'is Sixteenth Symphery?—Punch.



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## LATER SEATTLE MUSICAL NEWS

SEATTLE, Wash., October 1, 1906.

The earnest work of the season was set in motion by a brilliant recital, Tuesday, September 25, at Christensen's Hall, by Harry Girard, with Eleanor Nordhof as accompanist. The following program was given:

Where'er Ye Walk ..... Handel  
Four Songs—  
My Heart Would Break ..... Julian Edwards  
The Rose and the Lark ..... Julian Edwards  
To a Faded Rose ..... Julian Edwards  
At Dawn ..... Julian Edwards  
Dioche Desse ..... Giovanni Appoloni  
Ar, Ye Warriors ..... Giovanni Appoloni  
Two Songs—  
Good Bye ..... Tosti  
Love, the Peddler ..... German  
Four Songs—  
A Vision ..... S. Coleridge-Taylor  
Love's Passing ..... S. Coleridge-Taylor  
If I Could Love Thee ..... S. Coleridge-Taylor  
Genevieve ..... S. Coleridge-Taylor  
Dio Possente Dio d'Amor ..... Gounod  
Two Songs—  
Autumnal Gale ..... Grieg  
Danny Deever ..... Damrosch

Among the new comers in the musical teaching fraternity must be added Henry L. Bettman, who comes to join the faculty of the Columbia College of Music. Mr. Bettman is a violinist, who has studied under Ysaye, Hugo Heerman, Schradieck, and others. Clara Georgi Lazarus, of whom I wrote in my last letter as a new comer, has been appointed as one of the vocal instructors in the Columbia College of Music. Edwin Cahn is director of this institution and is gathering around him a most efficient corps of teachers.

The Choral-Symphony Society has elected the following officers: Accompanist, Mrs. W. B. Judah; dean of monitors, Frank Townley Watson; secretary and treasurer of the choral division, Nina Martin Hatcher; concert treasurer, Alexander Myers; registrar, T. O. Wickersham; librarian, William McAdams; assistant librarian, H. W. L. Gardiner; concert manager, F. W. Strang; concertmaster, John L. Gibbs; assistant concert manager, Louis E. Schae-niger; director, James Hamilton Howe.

Howard C. Gratton, just graduated from the New England Conservatory of Music, has opened a studio in the Holyoke Building, and is teaching piano. Rose Hosley Ireland, a teacher of voice and piano, is also in the Holyoke Building and is a recent addition to the musical colony.

J. Edmond Butler gave his first organ recital of the season in Trinity Church, September 16, and was assisted by

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Mary Louise Clary, contralto, and Henry L. Bettman, violinist. Mr. Butler played selections from the works of Widor, Beethoven, Rubinstein, Batiste and H. W. Harris.

Announcement is made that the University of Washington has secured Edmund J. Myer as vocal instructor. Mr. Myer comes from New York.

DAVID SCHEETZ CRAIG.

## Tonkünstler Society Election and Meeting.

At the annual meeting of the Tonkünstler Society, held Tuesday evening, October 2, the following officers and directors were elected: President, Leo Schulz (re-election); vice president, Edward L. Graef; second vice president, Bruno Oscar Klein; corresponding secretary, Alexander Rihm; recording secretary, William H. Kruse; treasurer, Frank Brandt; librarian, Arthur Melvin Taylor; directors, Ernest H. Bauer, August Gemunder, Eugene J. Grant, Walter Haan, Maurice Kaufman, August Roebelen, Edward Taylor and Louis M. Teichman.

The following program was presented at the meeting last evening (Tuesday) at the Imperial, in Brooklyn:

Sonata, for Piano and Violoncello, A major ..... J. N. Hummel  
Otto L. Fischer and William L. Feder.

Four Songs, for Soprano, manuscript, first time—

Oh, if My Love Were Yon Red Rose (Burns) ..... Otto L. Fischer

Why? (Bern) ..... Otto L. Fischer

June Slumber Song (Mateon) ..... Otto L. Fischer

Banks of Cree (Burns) ..... Otto L. Fischer

Eleanor C. Edwards, accompanied by the Composer.

Sonata, for Piano and Violin, G major, op. 14 ..... Gustav Jensen

Alex. Rihm and Arthur Melvin Taylor.

Duos for Two Pianos—

Lilli Bulléro, Variations on an English Theme, op. 62 ..... Th. Gouvy

Benedictus, op. 54, transcribed by José Vianna da Motta, C. V. Alkan

Otto L. Fischer and Alex. Rihm.

## Great Artists for the New York Symphony Concerts.

Saint-Saëns will be the soloist at the first pair of concerts by the New York Symphony Orchestra at Carnegie Hall, Saturday evening, November 3, and Sunday afternoon, November 4. The great composer-pianist will play

on those occasions one of his own concertos, the op. 89, based on African (Algerian) airs. Saint-Saëns played this work at Cambridge, England, at the time he received the honorary degree of music from that old university. Mme. Schumann-Heink will make her first appearance this season with the New York Symphony Orchestra at the second pair of concerts, Saturday evening, November 10, and Sunday afternoon, November 11. For one of her numbers, the contralto has chosen Schubert's "Erl King," with the accompaniment scored by Berlioz. Mme. Gadske will sing at the Wagner concerts on November 24 and 25. Rosenthal will be the soloist at the following pair of concerts. He will play the Schumann concerto. Lhévinne, who is to be soloist, later on, will play the Tschai-kowsky concerto in B flat minor. At one of the concerts this winter, the solo flutist, Monsieur Barrere, will play one of the suites for flute by Bach. Leo Schulz, the cellist, is to play one of the compositions by Dvorák.

Montemezzi, of Milan, has written an opera, "The Sacrifice," to be played shortly at La Scala.

## Eczema Afflicts Family

## Father and Five Children Suffered For Two Years With Terrible Eczema—Wonderful Cure by Cuticura.

"My husband and five children were all afflicted with eczema. They had it two years. We used all the home remedies we could hear of, without any relief, and then went to a physician and got medicine two different times, and it got worse. It affected us all over except head and hands. We saw Cuticura Remedies advertised and concluded to try them. So I sent for \$1.00 worth, consisting of one cake of Cuticura Soap, one box of Ointment and one vial of Pills, and we commenced to use them. I do not know how to express my joy in finding a cure, for two of my children were so bad that they have the brown scars on their bodies where they were sore. Mrs. Maggie B. Hill, Stevens, Mason Co., W. Va., June 12, 1905."



**WM. A. BECKER**  
THE GREAT AMERICAN PIANIST

## FOURTH EUROPEAN TOUR BEGINS NOVEMBER 1st, 1906

An uncommonly refined and sympathetic artist with an unusual warmth and expression. He has a beautiful singing tone, and his technique is thoroughly mastered.—Vienna Tageblatt, December 5, 1905. L. Karpach.

An artist of great ability indeed, combining feeling and intelligence.—Munich Allgemeine Zeitung, December 15, 1905. Dr. Theodore Kroyer.

A splendid artist. He played the Beethoven-Waldstein Sonata with deep feeling and brilliant technique. His interpretation of Schubert and Chopin was poetic.—Berlin Neueste Nachrichten, January 12, 1906.

His tone is unusually velvety also in the most powerful utterances, and his technique of a very high order. Consequently many parts of the Beethoven Sonata were beautifully played. In the short adagio he showed fine judgment in dynamics, and also the Schumann and Chopin numbers were poetically conceived.—Leusman's Musik Zeitung, Berlin, January 19, 1906.

IN EUROPE AFTER  
NOVEMBER 1st

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## MARJORY SHERWIN, AMERICAN VIOLINIST.

Marjory Sherwin is a native of New York, and was born in the village of Batavia, Genesee County, where her first instructor was the late George Gilbert Caught, with whom she studied for three years. She afterward studied seven years with Mr. Davidson, of Buffalo, who prepared her for the famous Sevcik, Kubelik's teacher. The diligence and progress of his young pupil filled Mr. Davidson with confidence that she was destined for a successful career as a violinist, and he was not surprised to hear soon after the young lady was enrolled among the pupils of Sevcik that his confidence was shared by that famous instructor, who, in a letter written to Mr. Davidson, said:

"Miss Sherwin does you much honor. The bowing is beautiful, the tone soft and full, and the interpretation well advanced."

Miss Sherwin was under the instruction of the great master for three years, and when her studies were completed he was liberal of praise:

"Miss Sherwin," he writes, "is a very talented violin virtuosa, possesses a remarkable technical dexterity, large and beautiful tone; and her playing is distinguished by temperament and dignity of interpretation. She has, therefore, my highest recommendation as a soloist of the first rank."

In the fall of 1905 Miss Sherwin made her debut in the great hall of the Rudolphinum at Prague, and the pride and delight of the master in his pupil's success was unbounded. It is best described by one who was present:

"The distinguished audience which filled every corner of the hall was enthusiastic, and gave the young woman ovations. Sevcik, who had the box opposite ours, had said that he was coming to hear her play the Dvorák concerto, but might not be able to stay through the whole concert. He stayed through the whole affair, and was the most wildly excited person in the big audience, and applauded his own pupil. Then he went down to the artist's room and danced about her, patting her cheeks and hair and saying over and over again: 'Fräulein, I did not know that you could play like that.' Then he would leave the room,

shaking hands and saying 'good night' with all in the corridor, and and putting on his hat to go home. Then he would go back and say and do it all over again."

Five weeks later, under the management of Hugo Görlitz, and assisted by the London Symphony Orchestra of sixty-five pieces, conducted by Arthur W. Payne, Miss Sherwin gave a concert at Queen's Hall, London. The immense and distinguished audience instantly recognized her superb ability, and received her with enthusiastic applause and frequent encores. She was pronounced easily the most successful violin debutant of the year. After her return to America, early in the following year, at the eager solicitation of numerous friends and admirers, she gave a concert in her native town, where those who had known her from infancy greeted her with a welcome which was perhaps not less gratifying than the ovations of musical centers abroad.

Her subsequent concert at Mendelssohn Hall with a symphony orchestra last season was brilliantly successful. One critic wrote:

"The many friends who have watched Miss Sherwin's progress will recall her early successes, and how much she was in demand for concerts before she was nine years old. Many Wunderkinder, with less than her talent, have become celebrated, and then as quickly passed out of sight; but early concerts were not allowed to interfere with Miss Sherwin's steady, normal musical development, and the result now is that she plays with a most exquisite finish, while technical difficulties are apparently not reckoned with for a moment."

With faultless technic and a presence singularly graceful, modest, and dignified, Miss Sherwin possesses, above all, that rare poetic temperament and rich depth of feeling which enable her to speak through the medium of the violin, and to interpret and deliver to the hearer the message of the composer. She belongs in the first rank, and it is not difficult to predict for her a future filled with such rewards and honors as genuine merit deserves.

Last season Miss Sherwin played at Albany and at Wells College, Aurora, N. Y., meeting with much success. Among early dates are the Tuesday Musicale of Rochester (a club notable for the fine soloists engaged), October 23.

The young American violinist is under the exclusive management of Haensel & Jones, 542 Fifth avenue.

Following several commendatory notices from foreign and native papers are reproduced:

\* \* \* A technic dazzling in its superb assurance.—New York Press.

\* \* \* Both technically and musically Miss Sherwin displayed uncommon gifts.—THE MUSICAL COURIER.

Marjory Sherwin, the solo feature of the evening, played a Russian fantasia \* \* \* which gave the young artist the chance to demonstrate her brilliancy of technic and her ability to overcome the difficulties of double-stoppings, harmonics and octaves. Though not very large her tone was of beautiful quality. In her second offering she was decidedly happy, each number being a foil to the other and all being given with musicianly intelligence.—Albany Evening Journal.

Marjory Sherwin, an American pupil of Sevcik, who appeared in Queen's Hall, has many of the qualities and nearly all of the distinguishing characteristics of the school, the most noticeable of which is the extreme brilliancy of tone. \* \* \* Of course, Miss Sherwin has a clear and finished technic, and all the tricks of double stopping of which Dvorák makes use seem trifles to her; and she played the long, slow movement with a good deal of genuine expression.—The London Times.

Special points of excellence in Miss Sherwin's playing are her command of harmonics, and her crisp, unerring staccato which is really remarkable. She has a large tone and a clear, firm attack which gives the listener at once a feeling of security. In the Bizet number and the "Romance," she showed a beautiful singing tone and poetic conception.—The Buffalo Express.

Miss Sherwin is an obviously accomplished player. \* \* \* Bowing with great decision and freedom, she brings to bear upon her work no little intelligence, with the result that though her tone is not particularly robust, charm of expression and refinement of method are conspicuous throughout her interpretations.—The London Court Journal.

Miss Sherwin showed herself to be a most brilliant executant, who cannot fail to make a great name in the future. Miss Sherwin comes from Batavia, New York State, and it is gratifying to British susceptibilities that, until her period with Sevcik, her musical training has been entirely carried on by Englishmen. Her bowing in particular is admirably free and graceful, while she is evidently a thorough musician, handling her instrument with sympathy and affection. Her technic is very fluent and brilliant, and Miss Sherwin infuses considerable emotional feeling into her playing, while her intonation is good and will be still more pleasing when time has given it the necessary roundness.—The London Lady.

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### Concerts in Out of the Way Places.

A writer interested in the Gamble Concert Company has penned the following description of concerts by the company in odd places:

The Ernest Gamble Concert Party have appeared in many odd places in their "little journeys" over the United States, Canada, Mexico and Europe. They have given concerts before eleven hundred convicts at the Elmira, N. Y., Reformatory, and Mr. Gamble says it was a most intelligent and discriminating audience, who demanded only the best music and who would have hissed such sentiment as "Where Is My Wandering Boy Tonight?" A picturesque matinee performance was given on board the U. S. Warship Wabash, with 800 sailors out on the open deck.

A most pathetic concert was given before several hundred blind people in the East End of London and a more appreciative audience would be hard to find.

An entertainment hundreds of feet under ground in the great natural theatre at Mammoth Cave, a mile or more from the mouth, was quite eerie, with only the torches of the guides for illumination.

Concerts in opposition to bull fights in old Mexico and in distant Western mining camps have kept the nomadic existence of the Gamble Company from becoming monotonous.

### Beauty to Match Their Voices.

There are many handsome women on the concert stage, but it is extremely doubtful if a fairer collection of feminine faces could be made than one taken at random from the prospectus of the Charlton artists for the season about to open. First, there is Madame Gadski, clean cut of feature, regal and stately; next, Madame Shotwell-Piper, the beautiful Southern girl who has made a name for herself as a soprano of fine attainment, and Mary Hissém de Moss, another soprano, who possesses a face of rare beauty as well as a voice answering a similar description. Katharine Fisk, the well known contralto, and Alice Sovereign, a newly discovered singer, of whom the papers have recently had considerable to say, are both exceedingly attractive, while Clara Clemens, Mark Twain's daughter, is as dainty and pretty as a cameo.

### Germaine Schnitzer a Remarkable Pianist.

A most remarkable young woman, from all accounts, is Germaine Schnitzer, the youthful Austrian pianist, who is to make her first American tour this season under the direction of Loudon Charlton. Mlle. Schnitzer is only nineteen years old, but her technic is referred to as phenomenal by the Paris and Vienna press, while her temperamental gifts have called forth unusual expressions of approbation. "She plays like a man; not like a slip of a girl," declares one writer, and his opinion seems to be shared by others. Mlle. Schnitzer is a pupil of Raoul Pugno.



## SEATTLE.

SEATTLE, Wash., September 20, 1906.

Although it is hard to draw the line of demarcation between the summer and fall seasons from an atmospherical standpoint, the advent of September and the opening of school has made a decided difference in the musical situation in Seattle. Your correspondent would like to inform the societies and clubs in Seattle (pursuant with the course followed by your other correspondents) if they want proper recognition of their recitals and concerts in these letters they are requested to send tickets and programs so that he or his representative may attend them. Address David Scheetz Craig, Holyoke Building.

On Tuesday, at Plymouth Church, James Hamilton Howe organized the Seattle Choral Symphony Society with over a hundred members, including the best singers, and already has his plans to give six concerts during the next few months.

Edwin Fairbourn, organist of St. Mark's Church, gave an organ recital Sunday the 9th, assisted by Herbert Williams and Mrs. Claire Farnsworth, vocalists; the following program was given, viz.:

Occasional Overture ..... Handel  
 Contralto Solo ..... Mrs. Farnsworth.  
 Organ—  
 Reverie ..... E. H. Lemare  
 Allegretto in B flat ..... Lemmens  
 Tenor Solo, Be Thou Faithful, St. Paul ..... Mendelssohn  
 Mr. Williams.  
 Fugue in E flat, St. Anne ..... J. S. Bach  
 Pastorale ..... Grieg  
 Ase's Tod ..... Grieg  
 Duet, Crucifix ..... Faure  
 Mrs. Farnsworth and Mr. Williams.  
 March, Theme of Handel ..... Guilmant

Mrs. Grenside-Dobson gave an interesting students' recital September 12, at her studio on Twelfth avenue, in behalf of Helen Winsor, a pupil of twelve years old, assisted by Ethel Hicks, Dorothy Greene and Eva Agassiz. Miss Winsor played selections from Mozart, Hoffman, Wagner and Chopin.

The Ladies' Musical Club begin their sixteenth year with 447 members, some of which are associate, active, etc. They plan every year to give four artists' concerts and have arranged with Emilio de Gogorza for October 17, Mme. Schumann-Heink for January 5, Arthur Hartmann for February 7, and Moriz Rosenthal for March 14.

Among the new musical comers to Seattle this season are the following:

J. A. le Barge, until recently connected with Manhattan College, New York, has come to the Columbia College of Music as instructor of the mandolin, guitar and banjo.

Clara Georgi Lazarus, a dramatic soprano and former member of the Choral Art Society of New York, expects to make Seattle her home.

Marjorie Miller, the daughter of Elizabeth Richmond Miller, after an absence of four years studying violin with César Thomson, Brussels, has returned and will open a

studio. Miss Miller will be one of the soloists of the Ladies' Musical Club concert in October.

The musical clubs are planning their winter's work and the prospectuses suggest a very active season. The Schubert Club will aim to encourage and foster the local musical talent, and has secured James Hamilton Howe as the director of their chorus, with Adrienne Langer as accompanist. The following are the officers for this year: President, Mrs. A. W. Porter; first vice president, Mrs. M. Cross; second vice president, Mrs. L. D. Crossett; recording secretary, Mrs. Henry W. Lung; corresponding secretary, Mrs. William E. Murray; treasurer, Mrs. V. D. Maddon.

Seattle Composers' Day is also a feature toward the last of the season. Bush Temple Conservatory of Chicago has presented the Ladies' Musical Club with a free scholarship and any musical student in the city is eligible to compete for it. The following officers have been elected for the coming season: President, Mrs. M. A. Gottstein; vice president, Mrs. W. B. Judah; recording secretary, Mrs. William Hickman Moore; corresponding secretary, Mrs. W. S. Nichols; treasurer, Miss Beach; board of trustees, Mrs. R. W. Emmons, Mrs. A. S. Kerry, Mrs. H. D. Hanford and Mrs. C. J. Riley.

DAVID SCHEETZ CRAIG.

## Dr. Muck on Himself.

The following biographical facts concerning Dr. Muck, the new conductor of the Boston Symphony Orchestra, have been supplied by Dr. Muck himself:

He was born on October 22, 1859, in Würzburg, Germany, the son of Dr. J. Muck, a counselor of the Kingdom of Bavaria. He began the study of the violin, piano and counterpoint under his father. At the age of eleven he began to appear in public as a pianist, generally in chamber music, and later played the violin in a symphony orchestra.

The year of 1876 he spent at the University of Heidelberg, whence he went to Leipzig, where he stayed two years, working for his degree in philosophy, classical philology, and musical history, at the same time working in the Leipzig Conservatory under Ernst Friedrich Richter and Karl Reinecke. He made his debut as a pianist in the Leipzig Gewandhaus in 1880, the same year receiving his degree of Ph.D.

His subsequent career has been as follows:

1880-1881—Chorus master in the Municipal Theater, in Zürich.

1881-1882—Conductor at Salzburg, Austria.

1882-1884—Conductor of Opera at Brünn, Austria.

1884-1886—Conductor of Opera at Graz, Austria, where he gave the first unabridged performance in Austria of "Die Meistersinger." At the same time he was the conductor of the Styrian Musikverein, and in 1886 gave the first performance in Austria of Bruckner's seventh symphony.

1886-1892—Conductor of the German Opera at Prague and conductor of the Philharmonic concerts in the same city.

1889—Conductor of Angelo Neumann's company, which gave the first performance in Russia of Wagner's "Ring."

In this company were Vogl, Malten, Schlager, Reichmann, and other famous artists.

1891—Conductor of Angelo Neumann's company at the Lessing Theater, Berlin, giving the first performances in Berlin of "Cavalleria Rusticana," Mahler's revised version of Weber's "Drei Pintos," and Cornelius' "The Barber of Bagdad."

1892-1906—Principal conductor of the Royal Opera in Berlin.

In 1894 he gave the first performance in Germany of Bruckner's seventh symphony at the symphony concerts of the Royal Chapel. He has been the director of the oratorio concerts of the Royal Opera chorus, and since 1894 has been the conductor of the Schleswig Music Festival.

As "guest conductor" he has appeared in St. Petersburg and Moscow; at the Philharmonic concerts in Bremen, where, in 1895, he gave a scenic production of Rubinstein's "Christus"; at the Philharmonic concerts in Copenhagen; at the royal concerts in Madrid; at the Philharmonic concerts in Paris; at the royal concerts in Budapest, and at the Philharmonic concerts and Royal Opera in London.

In 1901, 1902, 1904 and 1906 he conducted all the performances of "Parsifal," at Bayreuth. For the past three seasons he has been one of the conductors of the Vienna Philharmonic concerts, and was to have conducted all of them in the winter of 1906-1907 had he not come to America.

## Pan in the Catskills.

They say that he is dead, and now no more  
 The reedy syrinx sounds among the hills,  
 When the long summer heat is on the land,  
 But I have heard the Catskill thrushes sing,  
 And therefore am incredulous of death,  
 Of pain and sorrow and mortality.

In those blue cañons, deep with hemlock shade,  
 In solitudes of twilight or of dawn,  
 I have been rapt away from time and care  
 By the enchantment of a golden strain  
 As pure as ever pierced the Thracian wild,  
 Filling the listener with a mute surmise,  
 At evening and at morning I have gone  
 Down the cool trail between the beech tree boles,  
 And heard the haunting music of the wood  
 Ring through the silence of the dark ravine,  
 Flooding the earth with beauty and with joy  
 And all the ardors of creation old.

And then within my pagan heart awoke  
 Remembrance of far off and fabled years  
 In the untarnished sunrise of the world,  
 When clear eyed Hellas in her rapture heard  
 A slow mysterious piping wild and keen  
 Thrill through her vales, and whispered, "It is Pan!"  
 —Bliss Carman, in Outing.

Alexander von Zemlinsky, one of the new assistant leaders at the Vienna Opera, has written an opera called "The Dream," which will be produced in the Austrian capital very shortly.



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### CRANE NORMAL INSTITUTE OF MUSIC.

It was inevitable that the principles of education, as applied to the teaching of other subjects should one day, through the public schools, come to be applied to music study.

An essential trait of the educator is that he or she cannot escape from applying intelligence to all activity. This country owes its greatness less to size, climate and resources than to the capacity for applying trained intelligence, imbibed through our public school system. It was not possible that the lack of system and consecutiveness which marks private studio work could ever continue to prevail in public school circles. When in their earnestness to become better prepared for their work, school teachers sought musical information from outsiders, their first surprised impression was, "Why don't they systematize their work?"

Julia E. Crane was one of those State teachers upon whom Normal ideas made a strong impression. She was an ardent and enthusiastic "Normalite" as a girl. The idea of applying the same principles to the teaching of music was evolved from her own brain and experience, and immediately put into practice with results following.

Those who follow music teaching traditionally, working upon lines established by authority for ages (as in the French National Music Schools, for example) may have an easier time and smoother running, but they can never know the delight that comes from these creative inspirations of our public school music workers, who have been and are today creating traditions for the future musical education of our country. It has been indeed a "creation" with all the labor and jag that the word implies.

In a Pennsylvania Normal School, Julia Crane made her first experiments in planning logically and following out plans in music teaching, similar to those employed by school people in the teaching of reading, etc. So great was the success and pleasure that further plans were developed, extending till they formed a complete "Manual for the Use of Music Teachers," now, by the way, in its fifth edition of usefulness.

Acceptance of position proffered by the Normal authorities in Potsdam, N. Y., was refused until permission was given to put music upon the same basis as other studies, and to apply proper educative principles to its instruction. This, to her, meant not only teaching of sight reading, ear training, theory, chorus singing, and culture of tone, but also of psychology, history of education, methods of teaching, observation of model teaching, chorus conducting, and actual practice in music teaching under efficient and disinterested criticism. In 1884 was thus begun (to my knowledge) the first training department for music teachers, in connection with a State Normal School. It was a Normal course which developed naturally into a school.

One of the first discoveries made was the necessity for more advanced musical knowledge by these student teachers. The course must be enriched by musical history, harmony, form, acoustics and other essential information. The State, at that time not seeing its way to such extended music culture, while approving it individually, would not sustain it materially. So the clever teacher had her first setback. Nothing daunted, however, and results rising as forces about her, a private enterprise as advanced sister and aid of the Normal music course, was immediately established, and as immediately filled, with Normal music students eager for music knowledge, grade teachers, eager to be special music teachers, special teachers eager to be supervisors, supervisors eager for higher musical attainment, and sensible private music teachers, instrumental and vocal, who began to perceive that proper preparation for imparting a subject was as necessary to success as first knowledge of the subject to

be taught. The Crane Normal Institute attained national reputation.

The Special Music Teachers' Course of the Institute today comprises:

Notation and terminology, musical history, musical form, ear training, sight singing, chorus work (oratorios and part songs), harmony, harmonic analysis, acoustics, methods of teaching, psychology, history of education, observation of model teaching, teaching in the practice school, teaching in the graded schools of the town, supervisors of other teachers, conducting of choruses, teaching of extra classes in ear training, voice training, theory, etc., each having from twenty to eighty weeks, diploma following satisfactory work. As high as eighty different pieces of work in music teaching are sometimes being done in the same time by pupil teachers.

Notation and terminology include fluent sight reading (as of print), skill in making blackboard exercises, writing of major and chromatic scales, forms of rhythm, accidentals, rests, terms, etc.

Theory continues this work, including writing of minor scales, intervals, triads and chords of the seventh, etc., as preparation for harmony proper. This eliminates scolding, book throwing, calling of names, and tears from the beautiful and easy work of harmony study.

Harmony covers study of progression, connection and inversions, use of suggested chord schemes, harmonization of figured basses, of melodies and original chord schemes, principal dissonant chords, preparation, resolution, modulation, exercises at the piano in all keys, chords and inver-

Weber, Schubert, Schumann, Mendelssohn, Berlioz, Chopin, Liszt, Wagner, Verdi, Brahms; the living composers.

A fine library with books of reference, and good literature, is free to all the students.

In acoustics are studies of pitch, power and quality of tone, resonance, combination tones and beats, dissonance and consonance, true intonation, mean tone temperament, equal temperament, and architectural devices for distribution of tone.

Sight singing is made fluent, practical, obligatory, individual and ensemble work. The course is systematic and fundamental, the material best adapted to graded advancement, through oratorio and opera. The work of ear training is equally definite. Sound, notation, dictation follow in order. Rapid singing or playing of four or more measures followed by rapid writing leads to solid competence and the thinking in phrases, not note by note. It also trains the memory for both melody and harmony.

Conducting is made a serious feature. All daily and public work is prepared and conducted by pupil leaders. Competence in leadership will create a new world in national choral work. A kindergarten course is based on music, and finished training is made for this field.

The department of pedagogy must be referred to at another time, being replete with suggestion and information for all music teachers. It covers history of education, observation of good teaching, discussion of good and bad methods, practice in the institute and in the regular graded schools of the town of Potsdam. Examinations are rigid, the status of students high, certificates open doors to the best positions in the country. Lectures, instrumental and vocal training, and teaching of string and wind instruments add to the privileges and advantages of the institute.

Performance is made to take no less a part in the general culture of these young music teachers than in regular study. A series of illustrative recitals indicating the growth of music is carried on, under definite outline, as follows:

Chinese, Egyptian, Hindoo and Greek music; early European, sixteenth century, Palestrina; seventeenth century, Purcell, Stradella, D. Scarlatti, Dulla Carissimi, A. Scarlatti, Handel, selections from "The Messiah," "Samson" and "Theodora," recitative and aria from "L'Allegro," largo (arranged for violin, piano and organ); Bach, arias from "St. John's Passion," the Christmas oratorio, air for the G string, "Ave Maria," etc.; Gluck, selections from "Orpheus and Eurydice," and miscellaneous programs from the works of Chopin, Haydn, Schubert, Schumann and Wagner. There are also pupils' recitals.

A choral club of 100 members has weekly rehearsals. "Gallia," "Hymn of Praise," Mendelssohn's unfinished opera, "Loreley"; "Creation," "The Messiah," with several smaller works, have been given. Artists of reputation are engaged to sing the solo parts in such works, and afterward advanced pupils are allowed to do so. A club of women's voices hold regular rehearsals, and a male glee club unites with these on occasions.

All this, let it be borne in mind, is the basis of information and culture of our advancing school music teachers of the present day, 1906-1907. These subjects are not simply printed on circulars as "catch pupil words," to be dragged into use in case a pupil "wishes it," or to be followed or not as pupils may or may not "happen to desire it." They are fixed and immovable studies planned for music's sake, obligatory for all who study music for school teaching, taught properly by simple educational principles, bounded by rigid examination, and used but as a basis for further and more extended study of the art and its teaching.

For the Potsdam Institute is an outgrowth of the heart and brain, of its director, who created and evolved, plans and books, outlines, series and methods after developing needs of those she was teaching. Side by side with her work in arithmetic and geography and history grew the pioneer inspirations for similar success with the art of music, till little by little the art sister it was that grew and grew, developed, enlarged, re-inspired and again grew and increased, till one by one the other subjects dropped away,



THE CRANE NORMAL INSTITUTE OF MUSIC.

sions, cadences, scale tones with diatonic harmonies, major and minor triads in circles of fifths, modulation in related keys, deceptive and passive resolutions, their use in harmonization of melodies, subdominant dissonant chords, modulation, inharmonic tones, sequences, transpositions, attendant chords, harmonic analysis of choral and instrumental music, etc.

The analysis of form includes one, two, three and five part forms, the song, rondo, sonata and group forms, the phrase, period, double period, phrase development and extension. Analyses are made of music in use in advanced school and music books, and of such works as Mendelssohn's "Songs Without Words," Beethoven's piano sonatas, symphonies of Mozart and Beethoven, selections from Chopin, Schumann, Brahms, etc.

History of music includes origin and nature of primitive music, vocal and instrumental, music among the ancients, its development by the Greeks, fourteen centuries of the Christian era, the Roman chant, A. D. 400 to 900. Experiments in part singing, 900 to 1400; folk song, minstrels, troubadours and minnesingers, artistic polyphony, 1400 to 1600; the mass, motet, canon, madrigal, choral and church music in Germany, rise of harmonic music, opera and oratorio, the Italian vocal school, instrumental music, the great violin makers, German and French organists, the suite and early sonata; the classical school, Bach, Handel, Gluck, Haydn, Mozart, Beethoven, the stringed quartet, symphony, the piano and its literature; the romantic school,



not from heart but from hand, and an almost inspired musical education world remained to Julia Crane, a triumph of head and heart and hand and art instinct—alone.

And that is the Crane Institute of Music, of Potsdam, N. Y.  
FANNIE EDGAR THOMAS.

#### Schumann-Heink's Program for Brooklyn.

The Brooklyn Institute of Arts and Sciences has sent out the program for Madame Schumann-Heink's recital, to take place at the Baptist Temple, Thursday evening, October 18. The great contralto will be assisted at the piano by Helen Schaul and at the organ by Charles A. Baker. In the circular the Institute announces:

"This concert will be Brooklyn's opportunity to welcome Madame Schumann-Heink, the greatest of mezzo-sopranos, back to the concert stage and grand opera."

No one will be likely to find fault with the variety and attractiveness of the list of songs chosen by Madame Schumann-Heink for this reappearance in Brooklyn.

Aria, from Rinaldo	Handel
Ich Liebe, Dich	Beethoven
Neue Liebe, Neues Leben	Beethoven
Litany	Schubert
Die Junge Nonne	Schubert
Rastlose Liebe	Schubert
Frauen Liebe und Leben, a Cycle of Eight Songs—	
Seit ich ihn gesehen	Schumann
Er der Herrliche von Allen	Schumann
Ich kann's nicht fassen, nicht glauben	Schumann
Du Ring am meinem Finger	Schumann
Helfst mir Ihr Schwestern	Schumann
Süsser Freund Du blickst	Schumann
An meinem Herzen, an meine Brust	Schumann
Nun hast Du mir den ersten Schmerz gethan	Schumann
Three Sacred Songs with Organ Accompaniment—	
The Fifth Psalm	Rebbling
Sei Still	Raff
Vater Unser	Carl Krebs
Befreit	Richard Strauss
Heimliche Aufforderung	Richard Strauss

#### Works to Be Sung by New York Oratorio Society.

The New York Oratorio Society will sing at its first concert, Tuesday evening, December 4, Gabriel Pierné's "Croisade des Enfants." The annual performances of "The Messiah" will take place at Carnegie Hall Wednesday afternoon, December 26, and Thursday evening, December 27. In March, 1907, the society will give two concerts, one on March 19, when Elgar's "Apostles" will be sung, and March 26, when "The Kingdom," by the same composer, will be given. As they say in the world of literature, "The Kingdom" is a sequel to "The Apostles."



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#### KATHERINE GOODSON COMING TO AMERICA.

Katherine Goodson, the brilliant young pianist, who will play at Boston with the Boston Symphony Orchestra on January 18 and 19, 1907, studied with Leschetizky, and very soon became one of his favorite pupils. After four years' study in Vienna, Miss Goodson returned to London, making her debut at the Popular Concerts at St. James' Hall, where she at once made her mark, playing there four times in her first season. Success following success in England, and having appeared in most of the provincial towns, she made an extended tour in Belgium and Holland. In Brussels, the critic of the *Fédération Artistique* wrote of her: "C'est un Paderewski en jupons" (she is a Paderewski in petticoats). "That peculiar butterfly touch, and that obvious emotional abandon to the spirit of the music being played, are both characteristic of Paderewski and Katherine Goodson; but it is not only in delicacy that Miss Goodson excels, but also by her virile force in great fortissimo effects."

In 1900 she went to Berlin, where she won golden opinions from the critical German press, and had the honor of playing before the German Emperor and Empress, who showed great interest in her career and congratulated her very much on her performance. The Empress was, indeed, so struck with her rendering of some of Chopin's works, that she expressed surprise that any one not of Polish origin could so interpret them. She had valuable introductions to Joachim and other musicians there. The great violinist immediately called on her, and invited her to his house, where she played to him. What he thought of her as an artist can best be judged by the great kindness he showed her, evincing the greatest interest, and introducing her to the Mendelssohn family, who, like himself, were most kind to her during the whole of her stay in Berlin. In Paris, where she played with the Lamoureux Orchestra, under M. Chevillard, and gave recitals at the Salle Erard, the press was equally enthusiastic, and described the piano as becoming "a veritable orchestra under her fingers." Many of the critics were affected to wonder that a race "so cold as the English" could produce an artist so emotional, simple and unaffected in manner.

During the last five years Miss Goodson has toured in Germany, Austria, Holland, Belgium, France and Italy, and almost every year has made extended tours in England, Scotland and Ireland. Miss Goodson has appeared

under many of the most famous conductors, with Richter, at his London concerts; with Nikisch, both at the famous Gewandhaus concerts in Leipzig, and also with the Berlin Philharmonic Orchestra, at Hamburg; with Fritz Steinbach, at the Gurzenich concerts, at Cologne; also with Emil Steinbach, at the Mainz symphony concerts, to mention only a few. She has played frequently under Henry J. Wood, at the orchestral concerts at Queen's Hall, where she is a popular favorite. Miss Goodson has played in concerted music with many famous artists during her brilliant career, among whom may be mentioned: Ysaye, Kubelik, Gerardy, Hugo Becker, César Thomson, Marsick, etc., besides with the Bohemian String Quartet and many other chamber music societies.

#### Contralto and Accompanist.

Helen Gauntlett Williams combines the unusual accomplishments of contralto soloist and piano accompanist. Her studios are in the Van Dyck Building, Fifty-sixth street and Eighth avenue. During last season Miss Williams made a tour with Luella Phillips, reader, and something of the success of these two talented women is indicated in the appended letter from the principal of the State Normal and Training School at Oswego, N. Y., and in a paragraph from the Oswego Daily Times.

STATE NORMAL AND TRAINING SCHOOL,  
OSWEGO, N. Y.

It gives me much pleasure to state that we are greatly pleased with the entertainment given here by Miss Phillips and Miss Williams. The music was most admirably rendered, and the reading was marked by naturalism and grace, as well as intelligence and feeling. Hope to see and hear them both again.

(Signed)

I. B. POUCHER, Principal.

The reading of "Midsummer Night's Dream" at Normal Hall last night was greatly enjoyed by the large audience assembled to greet Luella Phillips and Helen Gauntlett Williams.

The lectures and entertainments secured for the school and for the citizens of Oswego by the Dr. Lee Memorial Fund have always been of a high order, but in none have there been brought before us two more gracious and pleasing personalities than those of Miss Phillips and Miss Williams. The sympathetic and realistic reading of the lines of the play and the fine technic shown in the rendering of the difficult Mendelssohn music were highly appreciated by the audience.—Oswego Daily Times

Felix Nowawieski, the two time winner of the Berlin Mendelssohn Prize of 4,500 marks, has just finished a three act opera called "The Compass," after a poem by Sigbert Lenzing.

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## CHICAGO.

CHICAGO, ILL., October 6, 1906.

Of the music which will be so much in evidence in the weeks to come there has been but little during the past seven days. To use a very hackneyed figure of speech, this week has represented the lull before the storm. Next Friday the Thomas Orchestra leads off with the first of its twenty-eight performances, and after that it will be a daring and reckless concert goer who will attempt to listen to half the music which will be played and sung.

Interest as well as enjoyment was given to the Cosmopolitan School concert this afternoon in the Auditorium Recital Hall by the performance of some pieces on the harp by Marie Ludwig, a pupil of Enrico Tramonti. The history of the harp would serve to show that there are fashions in music as there are fashions in hats. When the nineteenth century was well in its youth, the harp was very fashionable indeed. It appealed particularly to women, to whom fashions are sacred; and since the harp was also capable of displaying its performer's elegance of form as well as her elegance of performance, it made a particular appeal to all those who possessed well modelled arms. It is to be feared that we have grown sadly deficient in the cultivation of æsthetic graces since then; and when posing went out of fashion, the harp went out of fashion, too. This was a great pity, for the instrument possesses charms peculiar to itself and unshared by any other. But it would seem that the harp is taking a fresh lease of life as a solo instrument, and since it is being cultivated for the

music which is in it, there would seem also to be a longer popularity in store for it than fell to its lot in the earlier days. Miss Ludwig, whose performance is really responsible for this disquisition, plays the harp very well indeed. She presented an andante by Parish-Alvars—once noted as a performer—and a concert valse by Hasselmans.

Ethel Keating, an assistant teacher in the school and a pupil of Brahm Van den Berg, showed excellent abilities as a pianist in her performance of a piece by Grieg; an etude of Chopin's, and Liszt's eleventh rhapsody. The latter composition, less hackneyed than the rhapsodies usually given to us at concerts—was admirably played, and served to show the performer's undoubted talents to good advantage.

Three songs by Ronald, Eversole and Sans Souci were sung by Bessie Andrus, a young vocalist whose studies have been pursued with Charles Sindlinger. Not the least attractive feature of Miss Andrus singing is its naiveté. This is a quality seldom found in vocalists of maturer years, although one occasionally meets with a more or less indifferent imitation of it on the comic opera stage. And because of its ingenuousness, and its tonal freshness, the singing of Miss Andrus brought her much success.

FELIX BOROWSKI.

### The Thomas Orchestra Season

The Thomas Orchestra season will open next Friday, on which day the orchestra, under the direction of Fred-

erick Stock, will give the first of its series of twenty-eight concerts. No novelty will be presented at the first concert, which has for its program Weber's "Euryanthe" overture, the "Eroica" symphony of Beethoven, the "Macbeth" tone poem of Strauss, and Wagner's prelude to "Die Meistersinger." At the second concert a symphony in G minor, by Carl Nielsen, will be played for the first time, as also a concert etude of Sinigaglia. Two novelties, Busoni's overture to a comedy and the "Triptique Symphonique" of Jan Blockx will be heard at the third concert, at which also Bruno Steindel will perform Dvorák's cello concerto. At the third concert Madame Homer will be the soloist. César Franck's D minor symphony will be played and Paul Ertel's symphonic poem, "Belshazzar" will receive its first performance at these concerts.

### ADDITIONAL CHICAGO NEWS.

Rudolph Ganz will play Brahms' piano concerto with the Chicago Orchestra, March 8 and 9.

Mr. and Mrs. Arthur Burton have returned from Europe. Mr. Burton has resumed his work at the Fine Arts Building, and has a very busy season before him.

The Kneisel Quartet will be heard in a series of four concerts in Music Hall under the direction of F. Wight Neumann. The opening concert will be given October 24, the remaining performances January 2, February 13 and April 10.

The opening concert of the Amateur Musical Club will be given October 23, in Music Hall. A meeting will previously be held, October 8, in the assembly room, for the trial of applicants for active membership. Maud Powell

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has been engaged for the second artists' recital, on January 21.

F. Wight Neumann will bring Leoncavallo and his company to Chicago for two concerts, which will be given in Orchestral Hall, Saturday afternoon, November 3, and Sunday afternoon, November 4.

Herbert Butler, violinist, will give a series of three recitals during the winter, the first of which will take place November 22. A program of great interest will be performed.

Madame Sembrich will give a recital in the Auditorium, Sunday afternoon, October 21. This will be the only recital given by Madame Sembrich in Chicago this season.

Three recitals will be given by Carrie Jacobs-Bond in Cable Hall. The first will take place next Tuesday evening; the remainder of the series October 23 and 30.

The Evanston Musical Club, under the direction of P. C. Lutkin, will present Elgar's "Caractacus" next April. The usual performance of "The Messiah" will be given at Christmas, and a part song concert will take place in February. The club, which was founded in 1894, has issued a short historical sketch of its accomplishments since that date. It has presented Rossini's "Stabat Mater," Coleridge-Taylor's "Hiawatha" trilogy, Verdi's "Requiem," Brahms' "Song of Destiny," Cowen's "St. John's Eve," Wathall's "Alice Brand," Elgar's "King Olaf," and shorter works by other composers.

The Theodore Thomas Orchestra study class will be resumed by Anne Shaw Faulkner on Friday afternoon, in Cable Hall. This is the tenth season of these lecture recitals.

The first of the daily concerts, given by the students of the Cosmopolitan School of Music and Dramatic Art,

will be held next Monday afternoon in the Auditorium Recital Hall.

On Tuesday, Josephine Rogers, a nine year old pupil of Mrs. Howard Wells, will play a number of piano pieces.

Jeannette Durno-Collins, the distinguished pianist, whose playing has aroused such enthusiasm in Chicago and other cities, will open her season at Indianapolis, October 18.

May Doelling, pianist, and Viola Paulus, contralto, will give a recital at Kimball Hall, Saturday afternoon, October 13, under the auspices of the American Conservatory. Miss Doelling will be heard in the D major prelude and fugue of Bach and Beethoven's sonata, op. 27, No. 1. Miss Paulus will sing songs by Brahms and Ardit.

A series of evening concerts by members of the Chicago Musical College faculty will be given this season in Music Hall. An event of special interest will be the first appearance of the Herrmann String Quartet. Hugo Herrmann has long been renowned as one of the greatest chamber music players of the present day.

Frederick Frederiksen, violinist, and Mrs. Frederiksen, pianist, will be heard in recital at Music Hall, next Thursday. Mr. and Mrs. Frederiksen will introduce some works new to Chicago.

Karleton Hackett, head of the vocal department of the American Conservatory is generally recognized as one of the most successful vocal teachers in this country. Among his pupils are many professionals and semi-professionals coming from all parts of the country.

Among those of his last year pupils who are at the present time occupying salary church positions in Chicago and its vicinity are the following:

Lillian French Read, soprano, Sinai Synagogue; Grace Elliott Dudley, soprano, K. A. M. Synagogue; Helen Aze Brown, soprano, First Presbyterian Church, Highland Park, Ill.; Mrs. George Osgood, soprano, First Methodist Church, Austin; Mrs. Charles E.

Robbins, soprano, Sixth Presbyterian Church; Olga Urson, soprano, Warren Avenue Congregational Church; Maribel Tucker, soprano, First Baptist Church; Mrs. Hester Schoeninger, soprano, Ethical Culture Society; Grace Young, soprano, First Methodist Church, Glenn Ellyn, Ill.; Jessie Hazelton, soprano, First Methodist Church, Onarga, Ill.; Amanda Schultz, soprano, Wicker Park Lutheran; Jennie F. W. Johnson, contralto, Kenwood Evangelical; Viola Paulus, contralto, First Congregational Church, Evanston, Ill.; Frederick Gerhardt, contralto, Second Presbyterian Church; Mrs. Hugh McMillan, contralto, Memorial Baptist Church; Margaret Shirley, contralto, Warren Avenue Congregational Church; Mamie Mulfinger, contralto, Centennial Methodist Church; H. Augustine Smith, tenor, First Congregational Church; Garnett Hedge, tenor, Edgewater Presbyterian Church; Carl Songer, tenor, St. Mark's, Evanston; Ben Q. Tufts, bass, Forty-first Street Presbyterian; Howard Preston, bass, Warren Avenue Congregational; Arthur Dean, bass, K. A. M. Synagogue; S. Lawrence Harding, bass, Edgewater Presbyterian; Walter Franke, bass, First Methodist Church, Oak Park; Howard LeVally, bass, Church of the Messiah; George Colburn, bass, Highland Park Episcopal.

#### Additional Concerts for Hekking.

During the past fortnight, additional bookings for the 'cellist, Anton Hekking, have made it necessary to alter his route in the early part of his tour. Hekking will play first in Baltimore, then in Philadelphia, and after that he will leave New York, for Montreal. Other concerts are to follow in Quebec, St. John, Halifax; and after these Hekking will return to the United States, and will in turn make appearances in Buffalo, Indianapolis, St. Louis, Chicago, Peoria, Milwaukee, Madison, Duluth, Des Moines, and Denver. From Colorado, the artist will go to the Pacific Coast for many concerts. On his way back East he will play in concerts and recital in Helena, Butte, Lincoln, Kansas City and Cincinnati. About January 20, the great 'cellist is due in New York, to fill Eastern engagements.

Ethel Smythe, composer of "Der Wald," has written another opera, "The Wreckers," which will have its premiere October 21 at Leipzig. It will be produced later at Prague, under Neumann.

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THE GEWANDHAUS,  
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LEIPZIG, SEPTEMBER 26, 1906.

The music publishing business of C. F. W. Siegel (R. Linnemann) is a notable example of a very large concern which has reached its importance by age, enterprise and the combining of many processes. Carl Friedrich Wilhelm Siegel established the house in 1846, and continued until his death in 1869. In 1870, Richard Linnemann took the business and continued until 1901, when he retired and placed it upon his sons, Carl and Walther Richard Linnemann. In 1870, when the elder Linnemann came into possession, the catalogue comprised 3,900 musical publications. At the close of 1903 his sons were controlling upward of 14,000 publication numbers.

The purchases which, since 1852, have so often augmented the Siegel house's own constant publishing are shown to be as follows: 1852, part of catalogue of J. G. Haecker, Chemnitz; 1853, entire catalogue of Ernst ter Meer, of Aix-la-Chapelle; 1871, catalogue of Friedrich Bartholomäus, Erfurt, without the works by Edmund Bartholomäus; 1871, H. W. Schmidt's musical journal Die Sängerkasse, established 1861, in Halle; 1875, the compositions by Max Bruch, George Reynald and Fritz Spindler, then owned by F. E. C. Leuckart, of Leipzig, formerly of Breslau; 1877, the Max Bruch compositions, then owned by August F. Cranz, of Bremen; 1879, the Joseph Koch von Langentreu compositions, then owned by V. Kratochwill, of Vienna; 1884, entire catalogue of A. H. Hirsch, of Leipzig; 1894, catalogue of Julius Zwissler (successor of L. Holle), of Wolfenbüttel; 1896, the zither compositions of Oskar Messner, then published by himself; 1903, the book and music catalogue of E. W. Fritzsche, including the Musikalisches Wochenblatt.

The Siegel publishing now embraces important compositions in practically every domain of music making, but it may be stated at once that the chief general interest centers upon music for male chorus. This interest of the firm arises through the connections of its weekly journal Die Sängerkasse, which is the official organ for almost thirty large singing confederations throughout the empire. The Musikalisches Wochenblatt is also a large influence in establishing business relations with musicians everywhere. A study of the immense catalogue now issued by the firm discloses an unusual mass of musical composition that is playing a live role in every branch of music making over the world.

For the instruction of musicians who are unaware of the ground that a single firm may be covering, there is appended here a partial catalogue of the hundreds of composers represented by C. F. W. Siegel. Many very important composers have had to be omitted. It is not possible to place a fixed critical value on all that follows, but in the study of the catalogue it has been the intention to remark upon such musical forms as are unusual or have some practical place in the calculations of the busy artist and director. It will be noticed that a number of Americans find place in a small way.

The first well known contemporaneous name on the list is that of Eugen d'Albert, represented by his songs, op. 22; then comes A. Arensky, piano pieces from Siloti's concert programs; Algernon Ashton, 'cello sonatas; Reinhold Becker; Beethoven, six sacred songs, op. 48; Carl Bieber, song cycles for male chorus and solo quartet; Max Bruch, operas, a symphony, the G minor violin concerto and many

his great choral works; Teresa Carreño, string quartet; Arthur Claassen; Louis Adolphe Coerne; Peter Fasspaender, a German Mass; Albert Fuchs, a violin concerto, piano sonata, 'cello sonata; Paul Gerhardt, motet; Dr. Georg Göhler, songs for mixed chorus; Andreas Hallen, rhapsody and ballads for chorus and orchestra; Moritz Hauptmann, many motets; Miska Hauser, first violin concerto and second violin rhapsody; Georg Henschel, male choruses; Heinrich von Herzogenberg, string quartet, and "Odysseus" symphony; Carl Hess, 'cello sonata; Konrad Heubner, piano and violin sonata, trio for piano and strings; Gustav Hille, sonata for piano and violas, concerto for two violins and piano, violin suite, second concerto for violin and orchestra; Carl Hirsch, Neapolitan folksong for male chorus, solo and orchestra; Heinrich Hofmann, "Harold's Bridal Voyage," "Maid of Orleans," "Prometheus," "On Northern Seas," for chorus, solo and orchestra; Richard Hofmann, many sonatas for viola, clarinet, oboe, violin and 'cello instruction; Victor Holländer, many operettas and singing plays with accompaniments of small orchestra or string quintet; Franz von Holstein, piano sonata and trio for piano and strings; Hans Huber, a singing play for mixed chorus, solo and two pianos, also small chamber music work; Ferdinand Hummel, fantasy for harp and orchestra, many chamber works, a lyric comic opera and a dozen works for chorus, solo and orchestra; S. Jadasohn, symphony, motets and chamber music; E. Jacques-Dalcroze, 'cello suite and a three act musical idyl for chorus and orchestra; Thorald Jerichau, Christmas play in three scenes for chorus, piano and harmonium; Reinhold Jockisch, violin concerto and small chamber music works; Hugo Kaun, male chorus, op. 57; Hermann Kipper, comic operetta and musical farces; Adolf Klages, fairy poems for solo, three voice chorus and piano; Carl Kleeman, one act play for chorus, solo and orchestra; August Klughardt, concertstück for oboe and orchestra, 'cello concerto, violin concerto and three act opera, "Iwein"; Friedrich E. Koch, songs with piano; E. Köllner, motets and works for chorus and orchestra; Fred Koenig, concert duos for violin and viola; Edmund Kretschmer, motets; Louis Kreyn, one act farce for four male voices and piano; Arnold Krug, cantata for chorus, solo and orchestra; Carl Kuntze, comic operetta and ensembles for chorus; Vincenz Lachner, overtures for large orchestra; Joseph Lauber, piano quintet, piano quartet, piano sonata, string quartet, two sonatas for piano and violin; A. Liadoff, piano pieces; Heinrich Lichner, much teaching composition, including forty-two sonatas for piano; Franz Liszt, the "Totentanz" and "Spanish Rhapsody" for piano and orchestra; C. Ad. Lorenz, poem for male chorus and orchestra; E. A. MacDowell, serenade and a prelude and fugue for piano; Ludwig Machts, poems for chorus and piano; A. B. Marx, piano sonata; Ludwig Meinardus, three oratorios, string quartet, piano quintet and motets; Max Meyer-Obersleben, three act operas, motets, and large works for chorus and orchestra; Wilhelm Middelschulte, D minor organ passacaglia; Emanuel Moor, improvisations for orchestra, a symphony, piano concerto, 'cello concerto,

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string quartet, two 'cello concertos, two sonatas for piano and 'cello; Roderich von Mojsisovics, mystic "Faust" chorus for chorus, solo and orchestra; Herrmann Müller, cantata and six large works for chorus, solo and piano; F. J. Nadermann, seven sonatas for harp; Guido Nakonz, eleven opus numbers of children's songs; Ludwig Neuhoft, string quartet; Ottokar Novacek, string quartet; H. Nürnberg, motets; Josef Pembaur, Sr., large works for male chorus and orchestra; Ferdinand Pfohl, rhapsody for chorus, mezzo-soprano and orchestra; Franz Plengorth, children's symphony; Max Pouchat, overture and symphonic poems for orchestra; S. Rachmaninoff, piano pieces and songs; Joachim Raff, concertos for piano, 'cello, violin, symphonies, sinfonietta and other large works; Max Reger, "Gesang der Verkärten," op. 71, for five voice chorus and orchestra; Willy Rehberg, sonata for piano and violin; Carl Reinecke, overture, C major piano concerto and choral works with orchestra; August Reissmann, grand opera, oratorio and other choral works; Fritz Renger, operetta and choral plays; E. N. von Reznicek, symphonic suite, string quartet; G. Rham, romantic song play, with orchestra; Josef Rheinberger, thirty-five opus numbers, embracing large orchestral and choral works; Ernst Friedrich Richter, motets; Georg Riemenschneider, seven works for large orchestra; Louis Victor Saar, piano quartet, and female chorus with solos and orchestra; Edward Sachs, operetta for solo and chorus; Gustav Schaper, Christmas cantata for two voices, chorus and piano; Gustav Schreck, "König Fjalar" for solo, male chorus and orchestra; Gustav Schubert, melodramatic fable for solo, female chorus and piano; Mart Schuil, children's operetta with piano, orchestra or string quartet; Eduard Schütt, G minor piano concerto; Robert Schwalbe, serenade for strings, violin concertstück, works for chorus and orchestra; Johan Selmer, symphonic poem, "Prometheus," and works for chorus and orchestra; Fritz Spindler, symphony and much concert and teaching material for piano; Carl Steinhauser, motets; Paul Stieber, four operettas; Carl Stör, overture and a concertstück for 'cello; Wilhelm Sturm, burlesque opera and two grand operas; Johan Svendsen, two symphonies, violin concerto, 'cello concerto and chamber music; E. E. Taubert, chamber music and choral works; Ferd. Theriot, symphonic works and chamber music; G. Unbehau, two comic operettas; Max von Wienzierl, song play and many large works for solo, chorus and orchestra; Oscar Wermann, "Reformation" cantata and other choral works; Georg Wichtl, twenty-five sonatas for violin; August Winding, piano concerto; Alexander Wolf, poem for solo and female chorus; Franz Wüllner, motets; Max Zenger, song cycles for chorus and large choral works with orchestra; Heinrich Zöllner, thirty opus numbers, including a symphony, two operas and many large works for chorus and orchestra; Carl Zöllner, motets and cycles for chorus; Karl Zuschneid, motets.

Just now the Siegel house is placing much energy and

care on an edition of Wagnerian full page engravings by the well known artist, Hugo L. Braune, of Munich. The plan is to issue ten of these engravings on stage pictures of each opera. The first ten were on "Tannhäuser"; then followed those on "Tristan und Isolde," "Rheingold," "Walküre," "Siegfried," "Götterdämmerung" and "Parsifal." The series will be concluded with "Der Fliegende Holländer," "Meistersinger" and "Lohengrin." The separate volumes will be sent directly from the publishing house or ordered through music dealers. This is the first time that so complete a series has been attempted and at so reasonable price as the present.

Since the report of two weeks ago concerning the American tenors, Glenn Hall and George Hamlin, now in Europe, there have been changes in the residence plans of each. Instead of coming to live in Leipsic, Mr. Hamlin has decided to make Berlin his residence again while touring Europe until January. On the other hand, Mr. Hall, who had intended going to Paris October 15, has decided to make Leipsic his home for the entire concert season of 1906-07. He and his family have found beautiful quarters at No. 15 Barfuss Gasse.

Meantime, you have learned by Cable that Mr. Hall has been engaged to sing the tenor part in Schumann's "Paradise and Peri" at a regular performance to be given under Nikisch in the Gewandhaus, December 5 and 6. The regular Gewandhaus chorus and orchestra produce this oratorio.

The Eulenburg Concert Bureau has arranged for a song recital by Mr. Hall, to be sung here in the Kaufhaus, February 15.

Carl Klein will play a program of three violin concertos with orchestra in the Grossen Music Verein Hall, Vienna, November 22. The Concert Verein Orchestra will be the accompanying body. The concertos will be the Bach E major, the Brahms and the Lalo Spanish symphony. Later he will probably play recitals in Budapest and Prague. His mother, Mrs. Bruno Oskar Klein, and his sister, Miss Margaret Klein, will be with him during the absence from Leipsic, beginning October 1. The party may be in this city again for the Christmas holidays. The violinist's Leipsic concert with the Winderstein Orchestra will be played on February 5.

Mrs. Carl Alves and family, of 61 Kaiser Wilhelm strasse, have returned to the city after some weeks' visit with relatives and many friends in Hanover and vicinity. She has resumed her teaching, and a number of splendid voices are here under her care.

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At the Wilfer violin shop in Leipsic there are always several hundred old violins, many of great worth, but all in unplayable condition, except as one or a number are called into repair by a prospective purchaser. Violinists who wish to obtain a seasoned instrument under most favorable terms will probably do no better than to write their wishes to Mr. Wilfer at his shop, 22 Dufour strasse. Instruments would be placed in perfect playing condition before leaving the shop.

#### Elsa Ruegger's European Tour.

Elsa Ruegger, the distinguished violoncellist, has just started in Zurich, Switzerland, her European tour, which represents nineteen engagements already closed before leaving for America, where she will play during the winter in some of the most important events in the concert field here during the approaching season.

#### Macmillen Coming in November.

Francis Macmillen, the young violinist, is to return to his native country in November to begin a tour under the management of Loudon G. Charlton. In Europe the critics are agreed that the young American virtuoso reveals an astounding mastery of his instrument.



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## PHILADELPHIA.

PHILADELPHIA, Pa., October 6, 1906.

Among the "finds" of Conductor Fritz Scheel's sojourn abroad, there is one particular novelty concerning which the musical fraternity is on the qui vive—Liszt's first symphony, "Zu Dante's Divina Commedia," for orchestra (and female chorus), composed in 1847-55, and dedicated to Richard Wagner. This work, written when Liszt was between the ages of thirty-six and forty-five, during the time that he was leader of the court concerts and operas at Weimar, and during the time of the mighty changes evolving in Europe, when the point of view of art and life and literature became expansive, fantastic and mystical, when the Renaissance was come and Romanticism reigned, Franz Liszt, who drank deep of the font of his time, became the champion of the Romantic in music, and in orchestral music the writer of a new style of composition—program music—which in form and content one may call the musical insignia or symbol of this epoch. Twelve symphonic poems and two symphonies, "Faust" and "The Divina Commedia," was Liszt's contribution to this form of composition. These two symphonies, although in the strictest sense "program music," are not, perhaps, so objectively descriptive as subjectively descriptive of psychological and mystical moods; and "The Divina Commedia," inspired by Dante's immortal work, is essentially characteristic of the poem in all its various phases.

Forming three divisions—"Inferno," "Purgatorio," "Mag-nificat" (in place of Dante's "Paradiso")—the work is beautifully illustrative. The mode of presentation is the musical phrase or leitmotif, and the form, although in outline symphonic, is governed by the "poetical idea," minus all rigid rules. Opening with an allegro movement (D minor), with its chromatic harmonization a superb delineation of the inscription, "Through me pass on to Horror's dwelling place," and the oft copied "All ye who enter here, leave hope behind." In the "Paolo and Francesca da Rimini" episode, in 7-4 time, the conception is of surpassing beauty. And in the closing chorus one finds a stately chant in harmonization, quaint and unique, and closing with a magnificent Hosanna.

Conductor Scheel is to be congratulated in adding this very attractive "novelty" to his repertory.

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tuition in voice culture, and Mr. Leonard anticipates a very busy season.

Three oratorio concerts will be given at the First Methodist Episcopal Church, in Germantown. The dates and works are: October 16, "Stabat Mater"; November 20, "Holy City," and December 18, "The Messiah."

The vested boy choir, Howard Robinett-O'Daniel, director, will have the assistance of the following Philadelphia artists: Jennie Foell-Emsley, soprano; Florence Hinkle, soprano; Emma Reihl, soprano; Clara Anna Yocum, contralto; Beatrice Walden, contralto; George Dundas, tenor; Paul Volkman, tenor; Henry Hotz, basso; G. Russell Strauss, baritone.

Ethel F. Firmin has resumed teaching. Miss Firmin has met with much success in her teaching of piano playing.

The E. K. Peall Conservatory of Music and Art will officially reopen on October 15.

Martha Carson Barry announces the twelfth season of the Melusine Chorus of women's voices. Two concerts will be given, one in December and one in May. For the first concert, besides several glees, Lahee's beautiful cantata, "The Sleeping Beauty" (words by Tennyson) will be studied.

Warren M. Shaw reopened his studio October 1. Mr. Lennon, organist at the First Presbyterian Church, Germantown, and a pupil of Mr. Shaw for the last two years, in voice culture, has resigned his church position to accept an engagement with Jeff de Angelis.

Mrs. Ratcliffe Caperton will return to town on October 15 and resume her private teaching and her classes at the Ogontz School. Mrs. Caperton is an exponent of the Lamperti method and has a large following of ambitious and promising pupils.

Susanna E. Dercum has resumed lessons in vocal culture.

The Comstock School, Miss Day, principal, of New York City, has engaged Madame Maigille as head of the vocal department. Clara Georgia Lazarus, a pupil of Madame Maigille, has entered upon a two years' contract to teach the Maigille method at the Columbia College of Music, Seattle.

The chorus of the North Baptist Church, of Camden, N. J., under direction of James C. Warhurst, will open its fall and winter season on October 7. An interesting and attractive program has been prepared.

Agnes Clune-Quinlin will reopen her studio on October 11. Miss Quinlin's proficiency as a teacher of piano, and accompanist is acknowledged by all.

EVELYN KAESMANN.

## Paul Dufault's Worcester Triumph.

Paul Dufault, the well known tenor, repeated at the Worcester Festival last week the instantaneous and brilliant successes which has come to be regarded as synonymous with his every public appearance. The local and visiting press representatives at the Festival, were unstinted in their praise of Dufault's excellent work, as the appended excerpts from their criticisms of Handel's "Israel in Egypt" will prove eloquently:

Naturally interest was centered for a time in Paul Dufault. At rehearsal yesterday morning he was superb. Last night he renewed his early impressions of native ability and excellent training made at other Worcester appearances, not on a festival platform. However it was seen that he was in the very best voice, his tones are rich and resonant as ever and he is the same splendid artist he promised to be, yet with a finished art which experience and travel have helped him to acquire.—Worcester Post.

The recitatives fell to the share of the tenor. These Mr. Dufault made interesting, singing them in a more rapid tempo than is sometimes heard and with a phrasing indicated by the meaning of their words. In his one air, "The enemy said, I will pursue," he sang with intelligence and animation, adhering to the rhythm in general and making appropriate climaxes. His voice is of an agreeable quality and appears to have plenty of reserve power. It has improved very much from year to year, becoming smoother and smoother, until now it is one of the best tenors in this country. Mr. Dufault uses his voice with intelligence and musical feeling; his singing is that of a nature susceptible to musical impressions and quick to express them.—Worcester Gazette.

The duet with Mr. Dufault was a gem, and called forth prolonged applause. Mr. Dufault needs no introduction to Worcester audiences, who found out long ago of what he was capable and he has always stood as an excellent sample of a true interpreter of religious and dramatic music.—Worcester Telegram.

Paul Dufault was the most capable artist of the company.—New York Tribune.

Mr. Dufault's opportunities were a little more favorable and he produced a good impression, his voice being true and sweet and his diction and delivery praiseworthy.—Providence Journal.

Mr. Dufault is an old Worcester Church choir singer and his advent was the signal for great applause.—Boston Globe.

Mr. Dufault was in some ways the most satisfactory of all the soloists. In the recitative passages and in the air, "The enemy said, I will pursue," he sang beautifully, with a delightful tone and very graceful execution. He should by all means be reckoned in the list of tenors also available for severe oratorio work. He has improved greatly in the past two or three years, both in the use of his voice and in breadth of interpretation. He was always a musical singer, and he grows steadily in his art.—Springfield Republican.

## Philadelphia Opinions of Janpolski.

Albert G. Janpolski's engagement last season included appearances with the Philadelphia Symphony Orchestra. Two critical opinions follow:

The musical program was especially interesting and called forth many exclamations of delight. The particular bright star was Albert Janpolski, whose rendering of Russian songs in his native language was not only interesting but of great charm. Mr. Janpolski's voice is a beautiful and powerful baritone, capable of all the delicate touches and full of pathos.—Philadelphia Ledger.

Albert Janpolski was the only vocal artist at the Von Sternberg concert last night. The Russian baritone sang three numbers of Rachmaninoff, Kalinnikoff and Tchaikowsky in exquisite style and warmly appealing quality of voice.—Philadelphia Bulletin.

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## KANSAS CITY.

KANSAS CITY, October 5, 1906.

Parkina is to arrive in this city next Sunday evening, and will visit with friends and her family until October 10, when she will appear in concert at the Convention Hall.

The regular program of the Banda Rossa, which played in Convention Hall last night for the Megaphone Minstrels, was changed and enlarged by the addition of Carl Busch's compositions, the "Intermezzo" and "March Militaire," from the incidental music to "King John." For these numbers Carl Busch conducted the band.

Besides Parkina, the following musical bookings are reported by the Convention Hall: Yvette Guilbert and Albert Chevalier, on October 30; Arthur Pryor's Band, on November 11; Leoncavallo and his orchestra, on November 15; Schumann-Heink, on February 4; Lhévinne, on February 8, and Rosenthal, on February 18.

Louise Homer has been secured by the Kansas City Musical Club for a song recital on November 8.

Julius Osier, a brother of the violinist, Sully Osier, who recently came to Kansas City from Copenhagen, Denmark, where he was well known both as an orchestra leader and pianist, is soon to be heard here, and will give his own compositions.

An association of women musicians, to be known as the Kansas City Ladies' Choral Club, was organized last week in the studio of William H. Leib. One of the objects of the club will be the giving of three or four recitals each year, and these recitals will be on a large scale, if the plans of the club are carried out. It is planned to have a chorus of 100 voices in the first recital, the date of which has not yet been set, and Tuesday night has been set aside as their practice night. Ida Jones Reece was elected president and Emma C. Ferren secretary. Professor Leib was chosen director.

Geneve Lichtenwalter will furnish the musical program for the October meeting of the women of the Confederate Clubs in Kansas City, Kan., devoting the afternoon to the compositions of Edward Grieg, with short talks on the selections. For their September meeting she gave a similar program, except the compositions were by Edward MacDowell.

Birdice Blye, pianist, of Chicago, and Ralph Wylie, violinist, will give a joint recital in this city November 1.

Ward Stephens, pianist with Parkina, contemplates locating permanently in Kansas City, so many of his friends declare.

Helen James, who has just returned from a year's study in Florence, is now studying with Jennie Schultz. When in Florence Miss James studied with Vanmenchini.

Peter Karsgaard will play a violin solo next Saturday morning for the Teachers' Institute of the Central High School.

Anna Martin, of Paola, Kan., will study piano this season with Geneve Lichtenwalter.

The new Kansas City Conservatory of Music and Art is reporting a considerable inquiry in regard to the music

## ARTHUR PRYOR AND HIS BAND

## DATES:

DATE	TOWN	LEAVE	RAILROAD	ARRIVE
Mat. Oct. 10	Orange, N. J.	7.30 a. m.	Elec. & Penn.	1.42 p. m.
Eve. Oct. 10				
Mat. Oct. 11	Bridgton, N. J.	5.00 p. m.	Penn.	9.10 p. m.
Eve. Oct. 11	Burlington, N. J.	9.37 a. m.	Penn.	10.06 a. m.
Mat. Oct. 12	Trenton, N. J.	7.30 a. m.	Penn.	10.46 a. m.
Eve. Oct. 12				
Mat. Oct. 13	Reading, Pa.	6.25 a. m.	Phil. & Read.	1.52 p. m.
Eve. Oct. 13				
Mat. Oct. 14	Scranton, Pa.	9.00 a. m.	J. C.	9.30 a. m.
Eve. Oct. 14				
Mat. Oct. 15	Wilkes Barre, Pa.	11.45 p. m.	D. & H.	10.14 a. m.
Eve. Oct. 15				
Mat. Oct. 16	Port Jervis, N. Y.	4.40 p. m.	Erie	9.16 p. m.
Eve. Oct. 16	Middletown, N. Y.	2.17 a. m.	N. Y., O. & W.	10.19 a. m.
Mat. Oct. 17	Watkins, N. Y.	6.05 p. m.	Erie, N. Y., P. & H.	8.15 p. m.
Eve. Oct. 17	Roseton, N. Y.	7.51 a. m.	N. Y. C.	10.05 p. m.

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A POSTAL CARD FROM ELEONORA DE CISNEROS.

departments, and expects to soon have good full classes. To the present time the language department is in the lead.

Alfred Hubach is preparing for a series of pupils' recitals this season, and says that his class is filling up much earlier than usual this year.

Jeanette Dimm has accepted the position of accompanist for Penelope Hendricks-Dudley.

S. Ellen Barnes announces that she has withdrawn from the faculty of the Kansas City Conservatory of Music and Art, and will resume her work alone, having a studio with Laura V. Lull, vocal teacher, in the University Building.

F. A. PARKER.

WICHITA, Kan., October 5, 1906.

Theodore Lindberg, the new director of the Wichita College of Music, has purchased a beautiful building site on College Hill, and expects to soon begin the erection of a new home.

The Wichita College of Music has added a new department this year, where the Burrowes method of kindergarten music study is taught. Julia Decherd, a graduate of the Burrowes school, is in charge of this department.

F. A. P.

Viktor Hansmann's "The Nazarene," will have its first performance at the Braunschweig Opera.

## News of the Grienausers.

The Grienauser Concert Company, with Madame Greinauer, soprano, will leave for an extended tour South and West early in January, dates to be published later. In every town where Karl Greinauer appeared last year, a re-engagement for this season followed, the concert management being glad to secure so good a drawing power again. Owing to his many engagements, Karl Greinauer will only give one 'cello recital in New York this season, in Mendelssohn Hall, Thursday evening, November 15. He will be assisted by the Greinauer 'Cello Quartet and his excellent pupil, Helen Scholder, the child 'cellist. Karl Greinauer will open the musical season in Rochester with a 'cello recital, assisted by Madame Greinauer, soprano and pianist, on October 30. Mr. Greinauer has signed a contract to give a 'cello recital in Buffalo on November 1, assisted by Madame Greinauer.

## Armstrong Teaching the Lankow Method.

W. G. Armstrong, who is teaching the Lankow method at the Pittsburg Conservatory of Music, introduced himself as a most refined artist at a recent recital. Mr. Armstrong created real enthusiasm, and the first to congratulate the singer was Mr. Webster, the director. One critic present said:

"Mr. Armstrong's voice is a warm and brilliant baritone. His delivery was beautiful and artistic. The artist promises to become a factor in the musical world here."

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## SPALDING AT OSTEND.

OSTEND, September 23, 1906.

The concerts at the Kursaal this season have been unusually brilliant. The orchestra under the leadership of Director Rinskooff is one of the best in Europe, and its playing always creates the greatest amount of enthusiasm. It is composed of competent Belgian musicians, many of the violinists and cellists being first prize pupils of the Brussels Conservatory, and individually, as well as collectively, it forms a high class standard orchestra. Director Rinskooff is himself an inspiration to his men and conducts with wonderful grace and interprets with the force of intelligence.

During the season they have had some of the greatest artists in Europe as soloists, including Caruso, Bonci, Van Dyck, Selma Kurtz and others of equal reputation and standing. On Friday evening last, the 21st inst., they gave what they called "American Day," in honor of the great number of Americans that visit Ostend every year. Besides one or two American compositions that were played by the orchestra, they had as soloist the celebrated young American violinist, Albert Spalding, who has been touring Europe with such success during the past eighteen months. He was the only soloist for that evening. When he came on the stage he was enthusiastically received by the large audience, among whom were many Americans. From the moment he drew the bow over his violin at the commencement of the Saint-Saëns concerto, he was recognized by all as an artist of unusual ability. At the end of each movement of this difficult concerto, he was enthusiastically applauded by both orchestra and audience, and at the conclusion of the concerto Rinskooff shook his hand enthusiastically, and when he came behind the stage the director said to me: "He played beautifully; his success is wonderful, for you know these audiences are blasé, having heard all of the greatest artists constantly. What pleases me is to see the orchestra so enthusiastic, for they are terribly critical."

For his second number he played an A and B, the romance in F of Beethoven and "Zigeunerweisen" of Sarasate. He played both exquisitely, and after a storm of applause and many recalls, he played a Brahms-Joachim dance for an encore.

I was present behind the scenes when the secretary and general manager of the Kursaal, an old man of about seventy, came forward and, grasping young Spalding's hand, said: "All my congratulations and compliments to you, my

boy. So young and already such a superb artist! I have heard all the greatest artists for the last fifty years, and, for me, you are the greatest of them all since Wieniawski. You have everything—power, beautiful quality of tone, sentiment, temperament, virtuosity, everything! Do not consider these banal compliments, but only the sincere expression of the enthusiasm you have aroused in me. You have made me feel."

Many of the Americans present came behind the scenes to congratulate the young American on his success, and one well known musician said: "There was never anything like it. His success is wonderful." As the audience left the great concert room, I heard many expressions like the following: "His success was the greatest of the season", and "It is the first time during the season that I have seen the women cry."

I had an interview with young Spalding and asked him his plans as to the future. He told me that arrangements had been made for quite an extended tour through Europe, commencing with four concerts in London during October, November and December, and at the conclusion of this he would go to his home in Florence to spend some time before taking up his engagements in the latter part of the winter and spring.

"When do you intend going to America?" I asked.

He replied: "I am not certain, but I have had several offers from managers to go over in the fall of 1907, and it is very likely that I shall decide to make my first appearance there at that time."

I asked: "Where will you make your first appearance in America?"

"I do not know," he said, "but I have a sentiment about playing first in Chicago. That was my birthplace, and while I have not been there for a great many years, I think I may decide to give my first concert in America in that city; but, of course, that will be decided later."

When young Spalding first appeared on the stage I was agreeably surprised. I expected to see the usual type of young musician which has become familiar to us all—a young man with long, bushy hair and far away melancholy look—but instead there appeared a young American gentleman, absolutely free from any affectation, with no unusual growth of hair on his head. His manner throughout was one of ease and totally devoid of affectation or "pose," and I, as a good American, was pleased to note that he did not affect anything unusual in his makeup.

He left Ostend on Sunday en automobile for Paris, where he expects to remain during the month of October, to be in

touch with his old master, Professor Le Fort, of the Paris Conservatoire, and to brush up his repertory for the coming season.

His success in Europe has been so unusual that I predict for him an enormous success in America, as I feel sure that the American people will respond most enthusiastically upon the appearance of one of the greatest violinists of the present day—an American boy.

H. E. V.

## Mrs. Sleight to Resume Next Monday.

Elizabeth Clark Sleight, who closed her summer school on Long Island early in September, and who, since that time, has been driving her touring car through the mountains of Northern New York, will resume teaching at 116 East Nineteenth street, New York City, October 15.

To Mrs. Sleight and her pupils, the majority of whom were professional singers or teachers, the summer's work was highly satisfactory. Weekly musicales were given and two public recitals: one at the Art Museum, Southampton, by invitation of Samuel Parrish; the second at Sag Harbor, where a large sum was added to the fund for village improvement.

The pleasures of boating, bathing, motoring and delightful walks added greatly to the enjoyment of the pupils, and a gain in health as well as in singing was apparent in all.

## Music in the West.

A famous violinist was playing the "Miserere" from "Trovatore" to an attentive audience. The inspired silence with which the selection was received was broken by the following conversation which came floating down from the gallery:

"Hey, Chimmie, wat's de name uv dat piece?"

"Chee, don't you know, kid? Dat's 'de Missouri.'"—Los Angeles Graphic.

## Concerts by the Olive Mead Quartet.

The Olive Mead Quartet—Olive Mead, Elizabeth Houghton, Gladys North and Lillian Littlehales—will give four concerts at Mendelssohn Hall this season. The dates are Thursday evenings, December 20, January (1907) 17, February 28 and April 11.

Wagner's "Siegfried" had its first Coburg production on September 16, 1906.

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Thu. 11, Nelson Opera House, Dunkirk, N. Y.  
11, Samuels' Opera House, Jamestown, N. Y.  
Fri. 12, Shattuck Opera House, Hornellsville, N. Y.  
12, Corning Opera House, Corning, N. Y.  
Sat. 13, The Casino, Port Jervis, N. Y.  
13, New Armory, Middletown, N. Y.  
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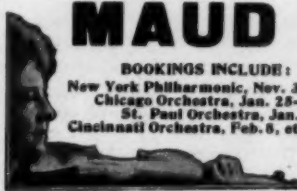
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## PITTSBURG.

PITTSBURG, Pa., October 6, 1906.

The personnel of the Pittsburgh Symphony Orchestra will remain unchanged. Emil Paur, the conductor, who passed his vacation in Europe, will sail for this country on October 11. On his arrival in Pittsburgh, rehearsals will begin. Madame Schumann-Heink is to be the soloist at the first pair of concerts.

A series of eight concerts and lectures is announced by the directors of the Art Society. At the opening concert, on October 19, two works new to Pittsburgh will be presented, "Solace in Affliction," by Max Bruch, and "Spring Fantasie," by Gade. The solo singers will be Christine Miller, Ellison van Hoose, Felix Hughes and Viola Waterhouse. Adella Prentiss Hughes will be the piano accompanist.

Herbert Witherspoon will be heard in recital, assisted by an instrumentalist, to be announced later.

Christine Miller, the talented contralto, is booked for a large number of engagements. She will sing in "The Messiah" with the Chicago Apollo Club, December 25 and 27. Miss Miller's earlier December dates include appearances with the Oberlin (Ohio) Musical Union in "The Messiah" and "The Beatitudes." The Bellevue Orpheus Club has engaged Miss Miller for the opening concert at Carnegie Hall, Allegheny. January 11, 1907, the contralto will sing in "The Messiah" again at Greensburg. Miss Miller will also sing in several out of town concerts with the Mendelssohn Trio Club.

The twelfth year of free organ recitals at Carnegie Music Hall, Pittsburgh, will begin tonight. Charles E. Clemens, of Cleveland, Ohio, will be the performer. Mr. Clemens will give a second recital tomorrow night.

Gertrude Sans Souci, the organist, and Frank Croxton, basso, are to unite in a recital at Carnegie Hall on the evening of November 7, for the benefit of the Holy Family Orphan Asylum of Emsworth, Pa.

Madame Schumann-Heink will give a recital at Carnegie Hall, Tuesday evening, November 6, under the auspices of the Tuesday Musical Club. The Tuesday Musical Club was organized fourteen years ago by a number of women desirous of developing their own musical talent. From this beginning the club has grown to an active membership of

135, including many good amateurs and professionals known outside of the Keystone State. E. L. W.

## Fernando Michelena in New York.

Americans who are fond of recalling some of the best performances of English opera that this country has heard, will be certain to remember Fernando Michelena, the tenor. It was in the tours with the Emma Abbott Company that Mr. Michelena won some of his greatest triumphs. He was a real tenor, with a natural singing voice and the histrionic skill that make the ideal operatic artist. Mr. Michelena has also sung with two other operatic Emmas—namely, Emma Juch and Emma Nevada. His last engagement in New York was with Marie Tempest, at the Casino, in "The Fencing Master," during the season of 1892 and 1893.

In 1896, Mr. Michelena went to San Francisco to fill an engagement in opera at the Tivoli, under the direction of Gustav Hinrichs. Like most men of Latin extraction, Mr. Michelena was fascinated with the climate and life at the Golden Gate, and so he decided to remain in San Francisco, and after his retirement from the opera at the Tivoli, in 1897, he opened a vocal studio. For nine years he taught the elite of San Francisco and vicinity, and undoubtedly would be there today if the earthquake and fire of last April had not visited that region. Urged by some of his former pupils and friends, Mr. Michelena came to New York, and he has opened a studio here at 1847 Broadway, near the Circle. His daughter, Vera Michelena, is singing in "The Tourists," now running at the Majestic Theater. This young artist seems to have inherited the musical gifts and vocal ability of her father. Mr. Michelena is a South American, a native of Venezuela. His ancestors came from Spain. In talking of his musical career, Mr. Michelena said he has sung all his life. As a very young man, he went to Italy and studied there, and it was from that country that he set out to begin his life as an operatic tenor. His experience has fitted him for the work of teaching both singing and repertory. There is plenty of room in Greater New York for a teacher of Mr. Michelena's ability and character.

## Tribute to Thomson by Colleague.

A European colleague of César Thomson, recently expressed himself as follows on the art of the celebrated Belgian violinist: "I have never known the moment when I did not appreciate the transcendent genius of César Thomson. To the public his matchless technic is his greatest recommendation; to me his musical intensity, ripe musicianship and intellectuality claim my adoration."

## BUFFALO.

BUFFALO, N. Y., October 6, 1906.

The Boston Symphony Quartet played at the Buffalo Clubhouse, on Delaware avenue, one afternoon this week. It was a social affair, the invitations being extended only to the relations and friends of the club members.

Mme. Samaroff will give a piano recital at Convention Hall, October 11. It will be a notable event.

Mary M. Howard, one of Buffalo's progressive musicians, had charge of the music at a recent Y. W. A. celebration. Miss Howard's intuition of giving lecture recitals this winter, preceding various symphony concerts, will be of great benefit to students of music.

Madame Humphrey has returned from Europe full of enthusiasm over her recent visit to Munich, where she heard much that is noblest in music. Mme. Humphrey will resume her instruction in vocal music about the 1st of November at the Buckingham.

Mrs. J. R. Gardener (formerly Emilie Boret, a pupil of Mme. Marchesi, of Paris), will also continue to teach vocal music in her handsome home, at Central Park, near Oakwood avenue.

Maud Lee Bissell, of Leroy, has reopened her studio in Central Building, Rochester. Mme. Bissell is a pupil of Mme. Rive-King. She is also a brilliant concert pianist and has many engagements booked for the coming winter. The Twentieth Century Club, of this city, would do well to secure her for a Buffalo appearance.

Mrs. Charles G. Hooker, also of Rochester, who possesses a good mezzo contralto voice, and Florence Newell Barbour are to appear with Mrs. Bissell in some recitals. Such a strong trio of talented women ought to be heard in Buffalo. Mrs. Bissell has an unusually large class of piano pupils.

Sol. Marcossou, of Cleveland, Ohio, has a number of dates for violin recitals to be given in various parts of the country this winter. Mr. Marcossou had a record breaking season at Chautauqua during the summer, as regards incessant work with a big class of earnest pupils and the prospects are a similar success in Cleveland this season.

At all recitals and concerts at Chautauqua, Mr. Marcossou was a great drawing card and an immense favorite. VIRGINIA KEENE.

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## MUSIC IN CANADA.

TORONTO, October 6, 1906.

Alys Bateman, soprano; Grace Merry, elocutionist, and Edward Parlowitz, pianist, are about to make another extensive concert tour under the direction of Maude C. Bradley, of Brockville. Places which will be visited include Montreal, Ottawa, Toronto, Cornwall, Brockville, Napanee, Picton, Port Hope, Kingston, Gananoque, Belleville, Cobourg, Brantford, Galt, Strathroy, St. Mary's, St. Thomas, London, Chatham, Sarnia, Berlin, Pembroke, North Bay, Fort William, Winnipeg, Brandon, Virden, Indian Head, Moose Jaw, Calgary, Edmonton, Kamloops, Victoria, Vancouver and Nelson.

Lottie Clarke, daughter of W. A. Clarke, clerk of York Township, has been appointed soprano soloist at St. Paul's Church. This talented vocalist is a pupil of E. W. Schuch.

Emilio de Gogorza will give a song recital at Victoria, B. C., on October 16.

Mr. Wickens' fourteenth annual pupils' concert will be held in Institute Hall, Victoria, B. C., on October 9.

"Cupid in Posterland" is being rehearsed for production in the Victoria Theater, Victoria, B. C., about the end of October. Mrs. Rhodes, Mrs. Hassell, Mrs. Day, Mrs. Griffiths, Mrs. J. R. Anderson and Mrs. Stuart Robertson are in charge of the management of rehearsals, and Mr. Evans will be the theatrical director.

Luigi von Kunits' violin recital will take place in the Toronto Conservatory Hall on the evening of October 17.

The Chicago Symphony Orchestra will visit Canada during the coming spring, taking part in the Schubert Choir's concert at Massey Hall, Toronto, on March 12.

Tomorrow evening, at St. Andrew's Church, there will be a special musical service under the direction of Dr. Norman Anderson. The quartet is composed of Mrs. H. W. Parker, soprano; Mrs. William Douglas, contralto; George Dixon, tenor, and George Gearing, bass.

The Westminster Abbey Choir is the attraction at Massey Hall this afternoon and evening.

Among the composers whose works have been selected by Dr. A. S. Vogt for the Mendelssohn Choir's programs of the present season are: Sir Edward Elgar, Dr. Walford Davies, George Macfarren, R. H. de Pearsall, Beethoven, Wagner, Brahms, Cornelius, Liszt, Humperdinck, Schumann, Grieg, Gounod and Howard Brockway. The Mendelssohn Choir has lately been invited to sing in Montreal, but has had to decline the invitation.

It is said that the orchestra at the new King Street Theater will be larger than the permanent organizations of this nature which Torontonians are accustomed to hear.

MAY HAMILTON.

## November 27 the Date of Rogers Recital.

Francis Rogers will give his annual New York recital at Mendelssohn Hall on the afternoon of November 27.

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Mr. Rogers, in addition to his regular recital tour this season, will be a member of the Cycle Quartet, which Loudon Charlton offers for a limited period. The other members of the quartet are: Katharine Fish, contralto; Mme. Shotwell-Piper, soprano, and Kelley Cole, tenor, with Ethel Cave-Cole, pianist.

## MUSIC IN NORTHWESTERN OHIO.

MINSTER, Ohio, October 3, 1906.

If any readers of THE MUSICAL COURIER could have heard the rendition of Trowbridge's "Emmanuel," by the combined church choirs of Lorame and Minster at St. Michael's Church, Lorame, yesterday evening, he would have concluded that music is not being neglected in Northwestern Ohio. The chorus, numbering forty select voices, together with an orchestra of ten pieces, was placed in the magnificent sanctuary of the church, which arrangement already in itself was calculated to make an impression upon the very large audience assembled. The entire direction was in the hands of the organist, F. J. Ulrich. The soloists and quartet were all local talent, and several of them did themselves credit by their splendid singing.

On October 24, under the auspices of the Young Men's Club of the Congregational Church, of Gomer, Ohio, there will be given an Eisteddfod at the Mammoth Rink, Delphos, Ohio. Prizes to the amount of \$400 will be distributed among the successful contestants. Gomer and Venedocia are two Welsh settlements which together do not have one hundred inhabitants, yet each has a male chorus of over forty excellent voices, either of which could compete with many a vaunted city singing society. Then, in the ladies' chorus, there are plain Welsh farmer girls, who sing as though they had taken several years of vocal instruction under excellent teachers, when the plain fact is, as one Welshman remarked to the writer, "They never took a single lesson, but just naturally can't help singing that way."

On next Sunday evening at Zion's Reformed Church, New Bremen, your correspondent will inaugurate the new two manual pipe organ just erected by organ builder Schanz, of Orrville, Ohio. The program will consist of ten numbers, and will include classical as well as popular legitimate organ music.

F. J. BOERGER.

## Dethier's Engagements Numerous.

Edouard Dethier, the young Belgian violinist, who has so many friends in this city, will be unable to spend much time with them, as his engagements are numerous. They include Boston, Halifax, Quebec, Montreal, Ottawa, Kalamazoo, Chicago, Denver, and twelve concerts on the Pacific Coast. Besides that, Dethier is already booked in seven cities in the South in January, and three private musicales in New York and Brooklyn.

## SYRACUSE AND VICINITY.

SYRACUSE, N. Y., October 6, 1906.

The Morning Musicales will bring Witherspoon to Syracuse, for a recital, later in the season.

Rudolph Ganz and Gabrilowitsch have been engaged to give recitals in Auburn, this winter. Mr. Winkler, of Aurora College, is the one who has made the arrangements to provide these treats for music lovers in our sister city.

Bertha E. Becker has returned to Syracuse, from Round Lake, where she studied the harp under Van Vechton Rogers. In speaking of Miss Becker, a widely known harpist said:

She is endowed with much natural ability, and her careful study and love for the harp is rapidly placing her in the front rank of American harpists.

F. V. B.

## Chadwick Endorses Sweet's Plan.

George Sweet continues to work on his plans for the removal of his studio from New York to Florence, Italy, next spring. Mr. Sweet will take about ten American pupils with him, and in addition he is to have singers from European countries to join him in the beautiful Tuscan city. A number of composers and managers are endorsing Mr. Sweet's plan. The following letter is from George W. Chadwick, director of the New England Conservatory of Music:

BOSTON, Mass., September 26, 1906.

MY DEAR SWEET—I received your letter and THE MUSICAL COURIER on my arrival from Europe, about the middle of August, and I was under the impression that I had already answered it, but as I do not appear to have done so I will say now that I think that your enterprise is an excellent one, and that you are particularly just the man to carry it out.

I saw a good deal of the American voice students when I was in Florence in the winter, and I know that there is much room in Florence for a teacher and adviser of exactly your experience and ability.

I wish you the greatest success in your enterprise, and should we have any students who are headed in that direction, I shall do my best to have them put under your care.

Ever faithful yours,

G. W. CHADWICK, Director.

## Sang for a Number of Conductors.

Florence Turner-Maley, the soprano, from New York, has recently sung for a number of musical directors. She was up in New England last week to attend the Worcester Festival and to keep appointments with conductors. Among those for whom Mrs. Maley sang were G. W. Stewart, T. D. Tucker and Emil Mollenhauer, of Boston; J. Vernon Butler (of the Pilgrim Church), and E. G. Hood, of Nashua, N. H.

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## CONCERNING VOCAL METHODS.

(FIRST PAPER.)

When we think of the vast multitudes who are studying vocal music and take note of general results along this line, it would seem rather surprising to one engaged in any other branch of educational work to learn what a very small percentage of these students ever rise above a low standard of mediocrity.

That which in instrumentation would stand for purity of tone quality and proficiency in technic has unfortunately, of later years, been sadly neglected in the pursuit of vocal attainment, and it is only in very rare instances that a student of vocal music ever reaches that high standard in voice culture which lies within the possibilities of the average vocalist.

Most singers, particularly those who have taken vocal lessons, seem to have some peculiar habits in their voice production and vocalizing which is generally spoken of as "method of singing," but which in reality is nothing but acquired superficial mannerism, evidently brought about by consciously trying to control, in some definite prescribed way, those involuntary muscular movements which assist in tone emission, these habits varying in greater or lesser degree in accordance with the singer's perception of this thing which goes by the name of "method," and there has been such an endless variety of these so called methods presented within the past quarter of a century that people in general have become very skeptical, scarcely knowing in what direction to look for a legitimate educational system of vocal training.

Among the numerous voices which I have tested of late years, not one in twenty of those who had studied the art of singing had any clear, definite idea of what real vocalizing means. Seldom did I find one who was able to vocalize a simple scale run with that degree of technical skill which would be expected from a student of the violin or piano; rarely have I found a singer who could produce any satisfactory musical resonance in the sustaining of the various vowel forms, neither have I found one who had succeeded in establishing a pure, clear, resonant pianissimo, and all were more or less (usually more) deficient in "purity of enunciation" and "proper breath control," one of which cannot exist without the other, either in speaking or singing; in brief, there seems to be one general defect in all the voices I have tested, namely, a want of precision in the little details of vocalizing, these little details of attack and letting go of tones, clearness and distinctness of enunciation, the importance of which cannot be overestimated, and all of which lead to concentration and character in singing.

I have found it a difficult matter to impress upon the minds of vocal students the fact that purity of tone, musical resonance, etc., are dependent upon proficiency of technic to the same extent as we find it necessary in the manipulating of musical instruments.

In summing up all the imperfect examples of voice culture which we see everywhere around us, I am naturally forced to the conclusion that our systems of voice training do not, generally speaking, bring out the best there is latent

in the human voice. There are various reasons for the above statement, reasons which are logical and consistent with natural principles and which will appear later on.

S. C. BENNETT.

## Jeanette Durno-Collins in Her Motor Car.

Jeanette Durno-Collins, the pianist, will open her concert season in Indianapolis, on October 15. She returns to her professional duties greatly invigorated, after a summer spent golfing and touring in her motor car. She



is an enthusiastic lover of all outdoor sports and has won many cups and other trophies on the golf links. In the accompanying picture, Mrs. Durno-Collins sits at the steering wheel, with her pet coach dog on the seat beside her.

## The Anna E. Ziegler Teachers' Course.

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Paula Szalit, erstwhile infant prodigy on the piano, is now teaching that instrument at the Lemberg Conservatory.

## Vested Choir at the Clinton Avenue Church.

Under the direction of F. W. Riesberg, organist and choirmaster, a new vested choir has been organized at the Clinton Avenue Congregational Church, Brooklyn, of which the Rev. Dr. Nehemiah Boynton is pastor. A special musical service will be given the last Sunday in each month. The personnel of the choir follows:

Solo Quartet—Mrs. Albert E. Chandler, soprano; Mary Porter Mitchell, contralto; De Los Becker, tenor; James F. Nuno, bass. Octet—Rae Lyons, soprano; Frances Brockel, soprano; Anna S. Martin, contralto; Frances A. Glenn, contralto; Fred A. Grant, tenor; F. P. Taylor, tenor; Albert W. Reiners, bass; Campbell A. Tomes, bass; and Eather Carson, Minnie A. Stempel, Sadie Wilson, Edith Tomes, Mae Belle Peck, Eloise Kingston, Frederica Bruning, Ellen Pierce, Theodore F. Reese, E. G. Baldwin, and J. M. Dearborn.

## Dedicated to the Manuscript Society.

Eleanor Everest Freer, the composer, has dedicated her first vocal quartet "For Music," to the Manuscript Society. The text is from one of Byron's poems. With the new composition Mrs. Freer has sent the following note to the secretary of the society:

CHICAGO, Ill., September, 1906.

To the Manuscript Society of New York:

GENTLEMEN—It is with much pleasure that I dedicate the enclosed vocal quartet to your society, which so cordially elected me one of its members, and which was organized "For Music."

Very truly yours,

ELEANOR EVEREST FREER.

## A Promising Brooklyn Singer.

Alice Ralph, a Sanchez pupil, who is endowed with an exceptionally fine mezzo-soprano voice, has been spending three months at Old Orchard, Me. She took part in several concerts there and won a gratifying success. Miss Ralph has returned to her home in Brooklyn. She is certainly one of the most promising of the Brooklyn singers.

## Schenck to Go to Europe.

After making a lecture tour in October and November, Elliott Schenck will sail for Europe, where he will divide his winter between Munich and the Riviera.

Humperdinck has written music for Gustav Falke's "Christmas Dream of a Child."



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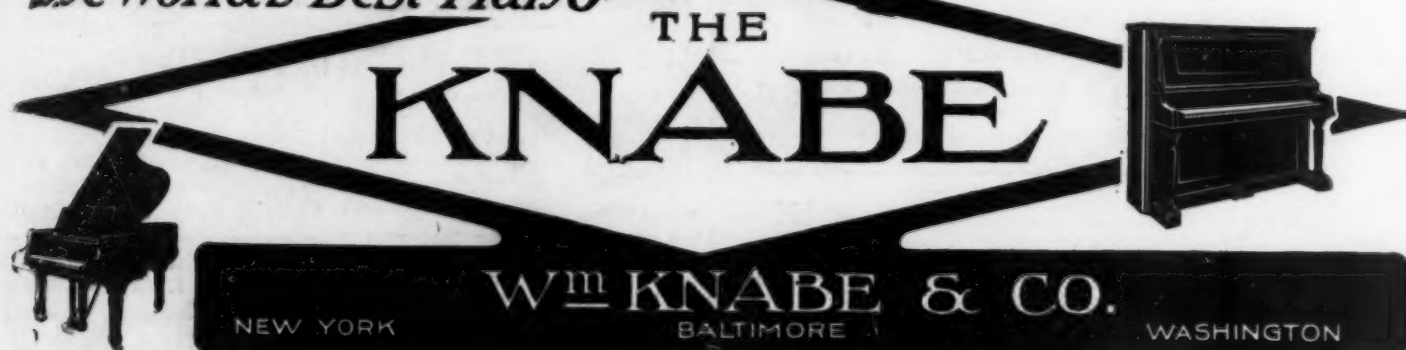
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